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PULL TO OPEN

"He'd had a **couple of glasses of red**, and he stood up and went, '***It's Doctor Who!!!***'"

BBC one DOCTOR WHO
THE 31ST SERIES – EVERY SATURDAY!

27

8

38

22

66

44

INTERVIEWS

44 Toby Jones
66 Deborah Watling

PREVIEWS

6 Vincent and the Doctor
8 The Lodger
10 The Pandorica Opens/ The Big Bang

FEATURES

22 The Hungry Earth
38 The Vampires of Venice
48 Doctor Who on Tour
52 The Watcher's Guide to the Silurians

REGULARS

4 Production Notes
5 Gallifrey Guardian
15 Public Image
16 Coming Soon
20 Galaxy Forum
27 Comic Strip: Supernature Part 2
57 The DWM Review
65 The Wheel of Fortune

Letter from the Editor

Steven Moffat spoke too soon in **DWM** 420, didn't he? "Has anyone located Graham Norton? Can we truss him up in a cupboard?" Poor old Graham. After all, it wasn't *his* fault, was it? What went through *your* mind during Nortongate #2…?

I was watching *The Time of Angels* on a London pub's big screen with a hundred or so like-minded media dafties – including *Doctor Who* writers Gareth Roberts, James Moran and Paul Cornell. As tiny-toon-Graham did his little dance across Matt Smith's face, time seemed to go into slow motion for a moment. I don't think there had been such a loud collective gasp echoing around that pub since Jamie Carragher missed that penalty against Portugal in 2006. (Y'know, that thing that was on before *Army of Ghosts*?)

Perhaps we shouldn't be surprised. After all, Digital On-screen Graphics (or DOGs, as they're known in the industry) during TV shows have increasingly become the norm on the commercial channels – especially during light entertainment programmes. But surely not on the BBC? Surely not during a *drama*? Surely not during *Doctor Who*?!

Over 6000 people complained about the unwanted intrusion, prompting the BBC to apologise not once, but *twice* – the first time rather half-heartedly, the second time unreservedly. But for the benefit of those who can't see what all the fuss is about, why *do* we get so annoyed about this sort of thing? Well, it's because it takes us out of the drama, and it's because it suggests that the BBC regards the actual content of its programmes as an inconvenience to showing trailers. That they're so desperate for us to watch *Over the Rainbow*, they don't care about those of us who have tuned in to enjoy *Doctor Who*.

But more than that, it shows a lack of respect. Not just a lack of respect for the audience, but a lack of respect for the programme-makers. Every decision that has been taken by the producers, the actors and the directors has been carefully considered – and you can be sure that that particular shot of Matt Smith pointing a gun at the ceiling was framed with the assumption that it *wouldn't* be obscured by a big sodding yellow bar.

And what makes it even mor- **COMING NEXT: PRODUCTION NOTES!** – oh, never mind.

Tom

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Writers' Guidelines are available by sending an SAE to the editorial address. The hidden **DWM** rhyming quiz #2. *Which companion was poisoned by DN6? Name the Sontaran who was in a Fix? What was the first novelisation penned by Dicks? Which actor thought K9 was just for kicks?* As always, don't write in, it's just for fun. Last issue's answers were: Percy James Patrick Kent-Smith; 1,023; The Face of Boe; The Powell Estate. Ooh.

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PRODUCTION NOTES

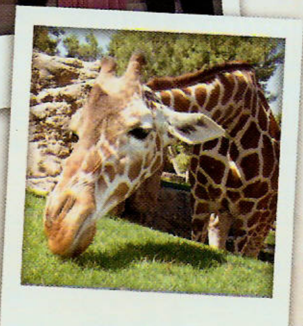
Doctor Who's head writer **Steven Moffat** shares with us some things he has learned...

Illustration **BEN MORRIS**

I have learned much in the time since last we spoke. Now I must share it with you.

1) Whisking. Frankly, whisking is not what it's cracked up to be. Cos when you see celebrities being whisked past eager crowds, you wonder *where to?* What fabulous rooms fall away beyond those swiftly closing doors? What delights, what joys, what unearthly wonders...? Well, look, I'm not a celebrity, but I know a couple: Matt Smith and Karen Gillan. Oh, it wasn't so long ago they were just some people I knew, but hey – they've been huge hits in a big old television show, and yes, I am sobbing with relief as I type. And recently we went to New York, to big up *Doctor Who*, and get photographed a lot. Well, more accurately, *they* got photographed a lot – I'd always be standing with them at the start, but in the time it takes for a pack of photographers to yelp in fright, there would be a polite request for me to step aside. (I say 'polite' – sometimes there was a hose.)

And after that, we'd be swept past the crowds (no really, there were actual crowds – in NEW YORK) and into the screening (and SCREENINGS – in NEW YORK) and taken to a 'holding area'. At long, long last, tagging along behind Doctor Who and Amy Pond, I got officially whisked past the exciting doors... into a short stretch of corridor with no windows and four deck chairs. And they closed the doors on us, and there we sat, with a security man who looked like some paving slabs had said, "Hey, let's all wear a suit!", while everybody else was ushered into the comfy seats in the auditorium. All those years, waiting for entry through the magic door, and here's me sitting in a rubbish deck chair, wondering if you hacked the security man's arm off, it would grow into another security man.



2) The modern world scares me. Sitting in that room, the door cracked open for a moment, and I was looking right at a member of the audience as they filed past. We just locked into this stare for a moment, and because I'm Scottish and full of shame, I just felt terribly embarrassed. And because I felt terribly embarrassed, I did the thing that always embarrasses me the most – I tried to look cool. Yes, I can feel you all cringing as I type. You're right, cool doesn't work for me, cool is not in my range. What I did was this: I winked. I *winked*. I don't *wink* at people. That's patronising, that's ridiculous – I am not a winking person. Still, the moment had passed, no-one had seen. A few seconds later: "Steven, did you just wink at someone?" asked one of the publicity team, staring at her iPhone. Eh?? "It's on Twitter."

3) Height. I don't know my own height. For some reason, I've got it into my head that I'm quite tall. When I talk to tall people, I stand there, nodding and chatting and thinking I'm about the same height. And then – see above – I get myself photographed with Matt and Karen, and blimey, look at us. The Cheekbones, the Legs, and the grumpy slug! Bring on that hose, what are you waiting for? I went to a posh party with Karen, and she wore the kind of heels that come with their own scaffolding. Honestly, the girl's already five foot eleven – she roamed around that party like a giraffe on a float, with me next to her, like I was sitting in a side car. I kept texting her to make sure she knew I was there.

4) Giraffes. I've never met a giraffe. I'm not sure I've ever really seen one. And yet I've compared both the stars of *Doctor Who* to them. I'm going to stop now.

5) Julie Gardner has a baby! Yes, a baby, which is the most exciting thing in the world. I got the news like this. It was after a screening in LA (yes, all I've been doing is gong to screenings, it's the only life I have) and I was sitting in front of the audience for the Q and A. And since I knew Julie was about to give birth any second, I scanned the audience for Russell, who'd come along especially to laugh at all the jokes (cos he'd recognise them from all my other scripts) and I gave him an enquiring look and a thumbs-up. Russell returned the thumbs-up and nodded vigorously – though what he didn't see was the entire audience round him also giving a thumbs-up, because they assumed I was signalling to all of them. Ah, but then I thought, does he know I'm asking about Julie, or does he think I'm asking about the episode we've just watched? So, for clarification, I made a cradling gesture with my arms. Russell nodded and returned the cradling gesture – and all around him, 250 people also did a cradling gesture and smiled politely. They're so nice, Americans, they always try to make you feel at home! One more burning question – I was pretty sure Julie had been expecting a boy, so I raised my hand to make a clever male-gender-indicating-hand-gesture... and I swear in that moment, pictured an entire room of polite Americans doing the same right back at me... I only just stopped myself in time. The possibility still haunts my dreams.

6) Merry Christmas! Yeah, it's early this year. And here's me, writing away, Christmas music playing full blast, like that'll make a difference. There is a difference since the last time I wrote a *Who* script, though, and it's a big one. Before, I wrote *Doctor Who* in fear and – worse – hope. But now I'm writing television's Matt Smith and Karen Gillan – the cool new Doctor and his mad best friend – and I know that everybody else loves them too. No wonder I think I'm tall!

Gallifrey **Guardian**

The **Adventures** are about to **begin!**

THE PREMIERE EPISODE OF *Doctor Who – The Adventure Games* is almost here. *City of the Daleks* by Phil Ford is the first of four new stories, which take the form of downloadable computer games in which players take control of the Doctor and Amy. Matt Smith and Karen Gillan provide the voices of the time travellers while Nicholas Briggs is the voice of the Daleks. Other cast members include Barnaby Edwards.

In *City of the Daleks*, the TARDIS materialises in London, 1963, to find it in ruins. The Daleks have seized control of time and the only chance of saving Earth lies in a desperate quest to Skaro, the Daleks' home planet – before time catches up with Amy, who's the last survivor of the human race!

The Adventure Games was launched in Sheffield, home of the *Games'* developers Sumo Digital, on Wednesday 21 April. The new, multicoloured Daleks themselves made an appearance at the railway station, to the delight of passers-by.

BBC Wales Interactive producer Mat Fidell tells **DWM**, "For me as a producer, making the games has been a fantastic experience. We've brought together an amazing team of people – all of whom are individually recognised as world-class in their own areas of expertise – and given them free rein to create four *Adventure Games*. It's been really inspiring to see that all come together and I think the games will really blow people away."

"They're not written specifically as games," adds writer Phil Ford. "Each one of these adventures is a full-blooded *Doctor Who* story that you might see on BBC One on a Saturday evening. It's just that they're going out on computers and they have the added element that *you* are now a part of the story. In the first one, we go to Skaro – and although we've seen Skaro before in the show, we've never seen it in this kind of brutal detail. And we go to the heart of the Dalek empire, Kaalann, which is a magnificently forbidding city – something that would be prohibitively expensive to try to realise on TV!"

The Daleks invade Sheffield!

So, what sort of things can fans look forward to experiencing? "Too many to mention, and some we want to surprise you with!" enthuses Mat. "I love the fact that we're taking people to Skaro – we're thrilled with the how the home world of the Daleks has been brought to life. But nothing gets better than the excitement when you first realise, yes, 'I am the Doctor.' And then you encounter your first Dalek. And then the Dalek starts firing at you!"

Recording of the actors' dialogue was overseen by audio director Gary Russell. "Working with Matt and Karen was brilliant," reveals Gary. "I'd met them before, at the very first mini-readthrough they did for the TV series, in a church hall basement in London, where I pretended to be Daleks, Venetian menservants and various clerics alongside them. Then, nine months later it was lovely to catch up again with them at the brilliant Bang studios and kick start the *Adventure Game* recordings with them. They kept telling me they hadn't done much audio work before, but you'd never have known it as they took to it like ducks to water. It was a brilliant few hours, hearing the Doctor and Amy bring Phil Ford's superb words to life. Hopefully, we'll do something else together before too long!"

City of the Daleks is free and will be available to download from *www.bbc.co.uk/doctorwho* from 5 June, for both PC and Mac users.

»This **Issue**

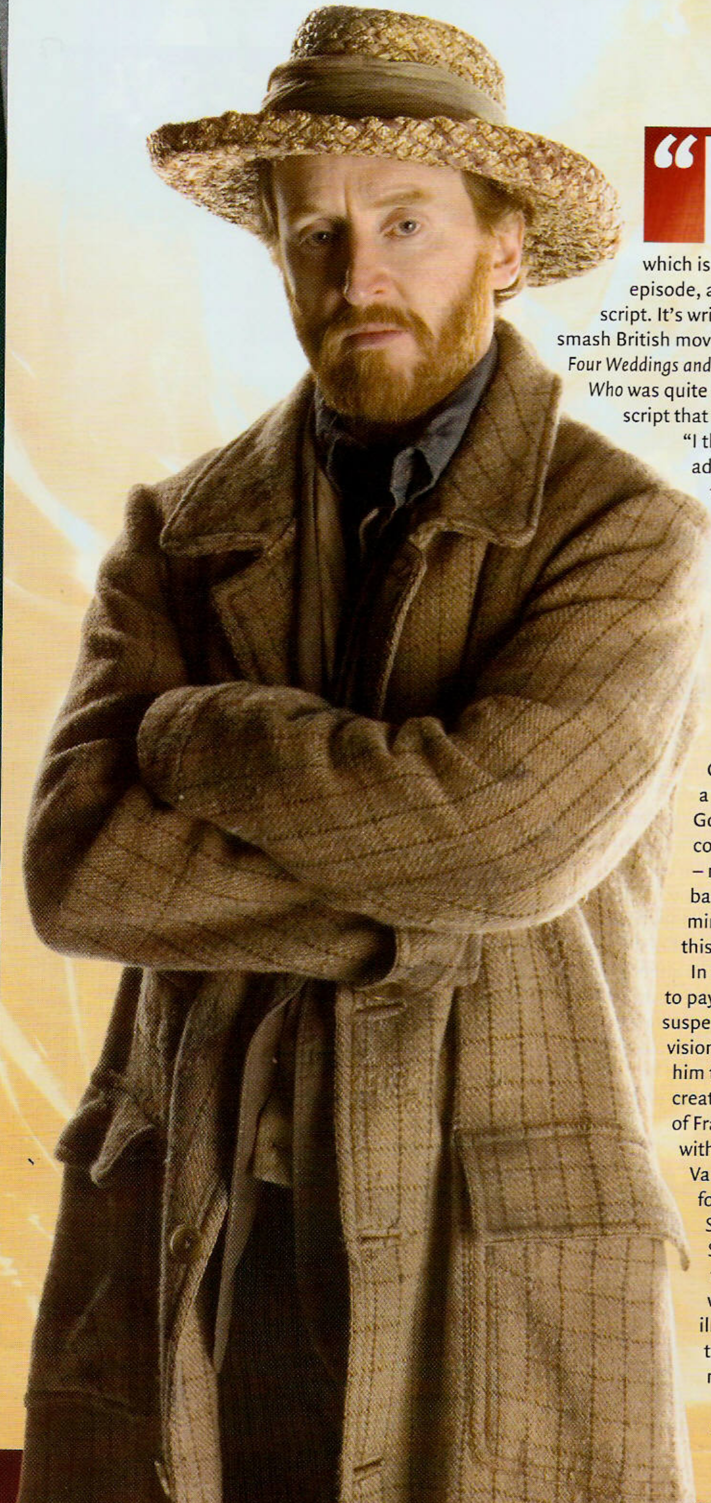
»Live on stage!
Cybermen, Daleks and Ood go on a tour of the UK this autumn in a new stage show – *Doctor Who Live!*

»The Mara on DVD!
Great news for fans of giant pink-and-yellow snakes, as *Kinda* and *Snakedance* are prepared for release!

»Naughty Norton!
The BBC issues an official apology after Graham Norton's unwelcome intrusion upsets viewers!

“There are **more wonders** in **this universe** than you could ever **dream of**.”

VINCENT



BBC one BBC HD

VINCENT AND THE DOCTOR

SATURDAY 5 JUNE 2010

“Exciting, isn't it?” says Matt Smith, eyes twinkling, on the set of *Vincent and the Doctor*. We're in coastal Croatia, which is standing in for Provence for this episode, and the ‘exciting’ thing is the script. It's written by Richard Curtis, writer of smash British movies including *Love, Actually* and *Four Weddings and a Funeral*. To get him on *Doctor Who* was quite a scoop – and he's turned in a script that the stars absolutely adore.

“I think it's a *great* episode,” Matt adds. “It's funny as well: it's got all that Richard Curtis humour, but all this tenderness, too.”

“You can really tell that he wrote it,” Karen Gillan, who plays Amy, agrees. “Lots of tear-jerker moments.”

When we speak to Richard some months later, we're keen to know whose idea it was to focus the episode on the trouble artist Vincent Van Gogh. “I'd been thinking about a version of this story about Van Gogh for a lot of years, in various contexts,” he says. “But who knows – maybe Steven Moffat travelled back in time and planted it in my mind 15 years ago, to bear fruit in this new season of the show.”

In this episode, the Doctor decides to pay Vincent a visit, when he suspects that the painter's unique vision of the world may have given him the ability to see an invisible creature stalking the olive groves of France. The episode presents us with a very honest picture of Vincent Van Gogh, the artist responsible for such iconic paintings as *The Starry Night* and those famous *Sunflowers*: it doesn't shy away from Vincent's lifelong struggle with depression and mental illness. This story definitely goes to some places *Doctor Who* has never been before.

“I'm interested you think it is so unusual!” says Richard. “It has time travel and a monster – that's pretty regular *Doctor Who*, isn't it? But as for the other stuff, the long tail of the story, the mental illness – it was wonderful that Steven and the producers never for one moment asked me to fit into format. It seems to me if they're happy that the boundaries should keep changing, that's good news for the series to come.”

We ask Matt if he was surprised at the topics the episode deals with. “I was,” he says. “And really, actually, I have to say I'm quite pleased. Always, at its heart, there's the Doctor and the TARDIS, it's always *Doctor Who*, it's forever *Doctor Who*, that's why the series is still here – but I think this episode particularly is a new avenue, an exciting one. And it's so much about the relationships as well, which is a great territory for *Doctor Who* to get into, I think.”

“I am immensely interested in Van Gogh for two particular reasons,” Richard continues. “One, this amazing fact of his lack of success while he was alive – very few great artists in any form have been so unacknowledged in their own lifetime – he only sold the one painting, and that to a sister of a friend. So that's very intriguing. And then I'm gripped by the idea that someone who was in so much mental pain could produce works of such radiant beauty.”

Vincent's life was lived in extreme isolation and loneliness – not entirely through his own choice – but in this episode, he makes a firm friend in a fellow redhead...

“It's really strange,” laughs Karen, “Amy Pond and Vincent Van Gogh! It's mental! They have a really strong connection. It's beautiful, it really is, a beautiful thing to play. Tony Curran is *amazing* as Vincent.”

A sentiment echoed by Richard: “I'd seen Tony giving an extraordinary performance in a brilliant film called *Red Road* – very complex and deep and full of sorrow. What is a joy about the episode is that Tony didn't think he had to simplify things because it was *Doctor Who* – I think it's a great performance by a really great actor.

“What was great about the episode is that Matt and Karen really grew to love Tony,” he continues, “and so, as always in *Doctor Who*, the episode isn't about some odd, adult subject – it's about a really interesting person in crisis whom the Doctor meets.”

You might assume that a writer of Richard Curtis' stature would barge into a job on *Doctor Who*, brandishing his BAFTAs, and throw his weight around – but you would be wrong.

The Doctor and Amy come face to face with legendary artist Vincent Van Gogh (Tony Curran).

> “I’m **gripped by the idea** that someone who was in so much mental pain **could produce works of such radiant beauty**...” *RICHARD CURTIS*

Will Vincent live long enough to paint his greatest works?

“It’s been one of my most pleasurable writing experiences,” he says. “Working with Steven is a delight – because he knows *Doctor Who*, and I completely accepted his authority about what would and wouldn’t work. And with everyone else, it was indeed, as they said it would be, like a family – and maybe extra easy, because Matt and Karen were relatively new additions to the family, too. Also, it was a joy working on something my kids love. During the summer I was writing it, we had lots of prints of Van Gogh paintings up round the house – and a board with index cards going through the plot, scene by scene – and both of my big kids came up with ideas. Indeed, the central idea of what the Doctor sees in the gallery at the start is by Scarlett, not Richard, Curtis.”

All in all, it sounds like Richard had a lot of fun with this episode – enough to come back to write for the series again? “If I ever have an idea that I think would be suitable and best done in *Doctor Who* again, of course, it would be an honour and delight to do another.” **DAVID BAILEY**

DOCTOR WHO

Series One Episode 10

STARRING MATT SMITH, KAREN GILLAN, TONY CURRAN
WRITTEN BY RICHARD CURTIS
DIRECTED BY JONNY CAMPBELL

QUOTE, UNQUOTE

VINCENT: It seems to me that there’s so much more to the world than the average eye is allowed to see. I believe, if you look hard, there are more wonders in this universe than you could ever have dreamed of.

THE DOCTOR: You don’t have to tell me.

IN A NUTSHELL...

During a visit to an art gallery with Amy, the Doctor’s interest is piqued by a painting of the Church at Auvers by Vincent Van Gogh. There’s a face in the window of the church. A curious, shadowed, creepy face. Nasty eyes. The Doctor is worried – he’s sure he’s seen it somewhere before. But how? There’s only one thing for it: a trip in the TARDIS back to 1890, so that the Doctor can find out from the artist himself...

"All I have to do is pass as an **ordinary human being**. What could **possibly go wrong**?"

THE DOCTOR

BBC one BBC HD

THE LODGER

SATURDAY 12 JUNE 2010

If the story title *The Lodger* sounds familiar, that's because it's based on the 2006 comic strip of the same name published in issue 368 of – yes! – this very magazine. That adventure – penned by Gareth Roberts, who also scripts this TV version – saw the Tenth Doctor staying at Rose's boyfriend Mickey's flat for a few days, when he gets temporarily stranded in present day London. The Tenth Doctor is now the Eleventh, and Mickey has been replaced by Craig, played by none other than James Corden, best known as Smithy in BBC sitcom *Gavin and Stacey*. But more of James later.

"How do you compare several thousand readers to several million viewers?" considers Gareth, when asked how plotting a 45-minute TV episode compares to a one-off comic strip. "Although I always write a strip or a book as if several million people are going to read it. I never look down on those things. It was my [2005 Ninth Doctor and Rose] novel *Only Human* that got me the gig on TV in the first place." Gareth's début *Doctor Who* serial was 2007's *The Shakespeare Code*. "They went from, 'Ooh, not sure about Fatty' to 'Get thee to Cardiff' in literally four days."

The Lodger isn't the first TV story to be adapted from an earlier *Doctor Who* adventure in another medium: Robert Shearman's *Dalek* (2005) was based on his 2003 Big Finish audio play *Jubilee*; Paul Cornell's *Human Nature/Family of Blood* (2007) was adapted from his 1995 *New Doctor Who Adventures* novel *Human Nature*; Steven Moffat's *Blink* (2007) started life as a short story, *'What I Did on My Christmas Holidays' By Sally Sparrow*, in Panini's 2006 *Doctor Who Annual*; and even *The Shakespeare Code* was loosely based on Gareth's 2005 **DWM** comic strip *A Groatsworth of Wit*.

"This is my favourite of my *Doctor Who* episodes so far," says Gareth of *The Lodger*. (As well as the Shakespeare episode, he scripted 2008's *The Unicorn and the Wasp*, and – with Russell T Davies – 2009's *Planet of the Dead*.) "I feel my voice comes through much more strongly in this one, as it does in *The Sarah Jane Adventures*. This episode was my idea from the start."

With his work on *Doctor Who* over the last three years, there can't have been much doubt that Gareth would be back on the writing team when Steven took over as showrunner? "I don't

Craig (James Corden) has a new flatmate. But he's not quite what he was expecting or hoping for...

DOCTOR WHO

Series One Episode 11

STARRING MATT SMITH, KAREN GILLAN, JAMES CORDEN. DAISY HAGGARD
WRITTEN BY GARETH ROBERTS
DIRECTED BY CATHERINE MORSHEAD

QUOTE, UNQUOTE

THE DOCTOR: "All I have to do is pass as an ordinary human being. Simple. What could possibly go wrong?"
AMY: "Have you *seen* you?"
THE DOCTOR: "So, you're just gonna be snide? No helpful hints?"
AMY: "Here's one – bow tie, get rid."

IN A NUTSHELL...

One furnished room available immediately, shared kitchen, bathroom, with male 27, no smoking, £400 pcm (bills included), plus deposit, suit young professional.' Which of us wouldn't want to flatshare with a Time Lord? When the Doctor moves in, Craig's life – and his best friend Sophie's – is turned upside-down. Out go pizza, booze, and telly. In come time distortion, sinister disappearances... and a worrying patch of damp on the living room ceiling. Something is amiss on Aickman Road. Something alien...

> "**James Corden** has done wonders with it, giving Craig **amazing depth and humour**, and his **instincts and reactions are spot on**..." *GARETH ROBERTS*

What have Sophie (Daisy Haggard) and Craig discovered?

The Doctor turns out to be quite nifty at football – who'd've thought?

recall any particular doubt," he concurs, "but I recall very little detail about anything after May 1983. Steven spoke to me at the BBC Talent Party just after he'd taken the job. He said, 'I'll be asking you for an episode – why don't you do *The Lodger*?'

"When I saw him for a proper meeting, he'd forgotten that, and we went off on a completely different tack. After I'd done another script – which might end up on screen one day, or as an audio play in 2030, guest starring Lady Gaga, who will have fallen on hard times – I suggested *The Lodger* again, to give the execs more options. That's common practice in TV, to have a spread of scripts to choose from. And off I went."

Like the original comic strip, the TV version of *The Lodger* sees the Doctor trying, with varying degrees of success, to live an ordinary life on this planet. "He's spent a lot of time on Earth," explains Gareth, "but always at space research centres or in country houses. Even in the revived show since 2005, where there has been a lot more domestic detail, he's been an outsider in family situations during terrible crises. This episode is him being a young man in an ordinary life." And at its centre is a very human love story between Craig and his best friend Sophie, played by Daisy Haggard – and the 'odd-couple' relationship between Craig and the Doctor. (Next issue, James describes it as more of a "bromance"!)

Did Gareth write Craig with any particular actor in mind? "I was thinking of a younger Martin Freeman at the start, but only very vaguely," he says. "James has done wonders with it, giving Craig amazing depth and humour, and his instincts and reactions are spot on. You can see why he's such a busy and successful actor. If people are expecting Smithy, or James' public persona on game shows, they're in for a big shock. This should remind the audience what a great range he has."

As this issue goes to press, the episode's title had changed from *The Lodger* to *Something at the Top of the Stairs* to *Don't Go Up the Stairs* back to *The Lodger* again ("The novelisation will be called *Doctor Who and the Don't Go Up the Stairs*," jokes Gareth) – but don't write in all angry-like if the title changes again before transmission.

"Originally, I did want *Something at the Top of the Stairs* – which can be sung to the tune of *Something is Squeezing My Skull* by Morrissey," reveals Gareth, "but it's too long, apparently. The viewers might have a fit trying to read it in time."

According to La Moz, there is no love in modern life. But will *The Lodger* prove him wrong?
BENJAMIN COOK

"A box. A cage. A prison. It was **built to contain the most feared** in all **the universe**..."

RIVER SONG

THE PANDORICA OPENS/THE BIG BANG

SATURDAY 19 JUNE 2010, SATURDAY 26 JUNE 2010 (TBC)

Stand by for the big one! 26-06-10 is nearly upon us! And ah... here's the series finale preview. Arguably a poisoned chalice. We want to tell you as much as we can about these episodes, you want to be spoilered as little as possible and showrunner Steven Moffat might understandably prefer to tell you nothing whatsoever. And yet appetites much be whetted. Anticipation must mount.

If there's one word which summed up our reaction upon reading these scripts – or at least a version of it suitable for a family magazine – it's "Wow!" These episodes are at once huge, audacious, ingenious, dizzying, glorious, heartbreaking, apocalyptic, beautiful and fun. Well, 'fun' unless you happen to be among the main characters. After braving this climactic tale's twists and turns, you'll be fully convinced that Steven has a steel-trap where most people merely have brains.

So how would the man go about summing up these episodes, while giving precious little away?

"It's the finale," he says, simply. "No other word for it. Every single episode in this series, has been leading here. It's all about this one."

The events of these episodes really do reveal the full extent of Steven's forward-planning. And backwards-planning. And sideways-planning. If you thought any of this series' elements were arbitrary, think again: this is one hell of an intricate puzzlebox.

So is this the series-closing *Doctor Who* epic that Steven's had in his head forever, or is it a relatively recent birth? "Oh, it's recent. To be honest, those ideas in the bottom drawer – there's a reason they ended up there. Even when I was writing it – and much of it was planned from Episode 1 – I was making sweeping changes as I went. You have to keep it new – you can't be dominated by another writer, even if the other writer is you a little while ago. Treat it like you own it – it's the only way to write this show."

You've written many series finales, but never for *Doctor Who*. How much did this ramp up the pressure? Did your brain start to melt at any point, as you shrieked "I don't know what I'm doing!" out of the window? Did you leave them until last?

"I did leave them till last, yes. And for a long while, I was ahead of the game. Of course, being ahead of the game just means you start to say yes to meetings and other distractions... and before you know it, you're behind again. So when the recording

The Doctor has a massive puzzle to solve...

> "**It's the finale**. No other word for it. **Every single episode in this series** has been leading here. **It's all about this one**..." *STEVEN MOFFAT*

What's going on with these Roman soldiers at Stonehenge?

blocks got swapped around, I was suddenly in deadline hell. Truth is, you're *always* going to be in deadline hell, it's how writing works. So much of it is just making up your mind, choosing. Eventually, you need a gun at your head to make the call. Not an actual gun. That would be scary."

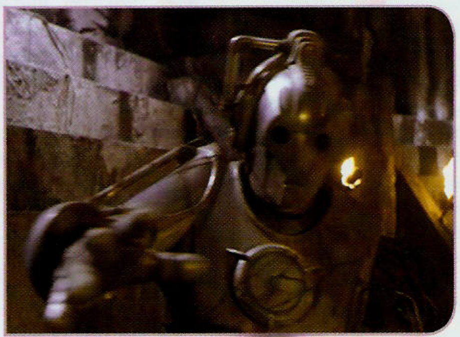
One further snippet we can reveal about *The Pandorica Opens* is that it surely boasts the longest pre-titles sequence in *Doctor Who* history. It's about ten pages of script! Yet Steven wasn't consciously attempting to break the record. "I have absolutely no idea if it's the longest ever," he says. "Even I haven't checked! But the moment the titles crash is categorically the only time they could – we tried other places."

Did you deliberately set out to create the biggest *Doctor Who* cliffhanger ever, at the end of *The Pandorica Opens*? "It's not just the cliffhanger for Episode 12," he admits, "it's like the cliffhanger for every single episode up until that point. This is where the wheels come off. Everything the Doctor is running from lands on his head today. You could say, this is what's we been waiting for him since the whole show began. This is the only way he could fall."

Appetite whetted yet? Anticipation mounting? Thought so. Just one more teaser before we shut up and let you watch. How would Steven's seven-year-old self react to watching first Episode 12 and then 13?

"Quite honestly, I think I'd be crying my eyes out by the end of 12. And then again at the end of 13 – but a different kind of crying..."

JASON ARNOPP



DOCTOR WHO

Series One Episodes 12 & 13

STARRING MATT SMITH, KAREN GILLAN, ALEX KINGSTON
WRITTEN BY STEVEN MOFFAT
DIRECTED BY TOBY HAYNES

QUOTE, UNQUOTE

AMY: Pandorica – we've heard that before. What is it?
RIVER SONG: A box. A cage. A prison. It was built to contain the most feared in all the universe.
THE DOCTOR: And it's a fairy tale, a legend – it can't be real.

RIVER SONG: If it is real, it's here... and it's opening...

IN A NUTSHELL...

A Van Gogh painting is ferried across thousands of years, communicating a disturbing prophecy to the Doctor. In 102AD England, Romans receive a surprise visit from Cleopatra. Nearby, Stonehenge conceals the Pandorica, a prison-box of legend. As it slowly unlocks, terrible forces gather in the heavens above. What bearing do growing cracks in time and Amelia Pond's bedroom, have on all of this? There is just one certainty: silence will fall...

Proms 2010

This year's BBC Proms at the Royal Albert Hall will see two nights featuring the music of *Doctor Who* on Saturday 24 and Sunday 25 July 2010. Matt Smith (the Doctor) and Karen Gillan (Amy Pond) will host the concerts, which will feature both Murray Gold's music from the TV series and a selection of classical favourites. The concert is on Saturday 24 July and will be broadcast live on BBC Radio 3, from 7.30pm – 9.30pm.

BBC Audio news

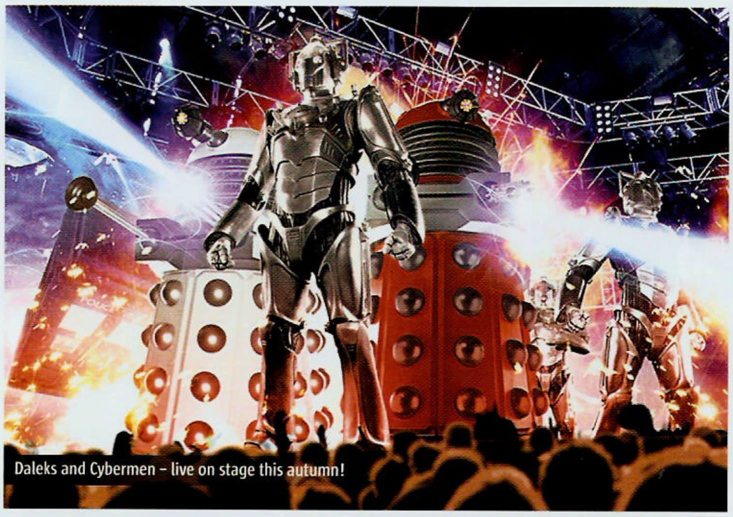
July is set to see several new download-only titles made available on *www.audible.co.uk*, iTunes and other retailers. Arthur Darvill (Rory) will read the complete and unabridged BBC Book *Night of the Humans* by David Llewellyn, while James Albrecht (Peter in *Victory of the Daleks*) will read the BBC Book *Apollo 23* by Justin Richards. Matt Smith's reading of *The Runaway Train*, now with added music and effects, will be available as an Audible exclusive in July, with other download retailers following in August. August's Classic Novel, *Doctor Who – The Awakening* by Eric Pringle based on the 1984 TV adventure, will be read by Nerys Hughes.

New DWAs

BBC
FREE! DOCTOR WHO YO-YO AND STICKERS!
DOCTOR WHO ADVENTURES
DALEK DATA!
4 BRILLIANT POSTERS
AMY'S ANGEL TERROR!
MONSTER ALERT!
MEET THE SCARY SILURIANS!
BEHIND THE SCENES WITH VAMPIRES!
PLUS! PUZZLES! WINS! COMIC! INFO!

Doctor Who Adventures 168, the magazine for younger readers, is out now and has an interview with Meera Syal and a free yo-yo. Future issues will include an inflatable TARDIS, a mini Dalek figure set, a Smiler mask and features on Dalek technology, what makes the Doctor so alien, and the importance of ginger people! The mag is available from newsagents and supermarkets price £2.99.

Doctor Who, live on stage... The Monsters are Coming!



Daleks and Cybermen – live on stage this autumn!

***DOCTOR WHO* IS GOING** on a live tour of the UK this autumn! BBC Worldwide has announced a series of arena dates for the very first production of *Doctor Who Live*. The new stage show promises to deliver a spectacular experience featuring live music, special effects and appearances from the show's most popular monsters. Taking in nine cities and 25 dates, *Doctor Who Live* kicks off in London at Wembley Arena on 8 October, and will visit Sheffield, Glasgow, Birmingham, Manchester, Nottingham, Cardiff and Liverpool, culminating in Belfast on 7 November. Full details of the tour dates are available on *www.Doctorwholive.com*.

Developed in association with *Doctor Who*'s executive producer and showrunner, Steven Moffat, *Doctor Who Live* will feature new, specially filmed video scenes.

Steven Moffat says, "This is everything I ever wanted since I was eleven. A live show, with all the coolest *Doctor Who* monsters, a proper story, and brand new screen material for Matt Smith's Doctor! I'll be writing scenes for it, and probably attending every single night!"

Opening in wartime London and concluding in an epic onstage battle, the show features a menagerie of monsters from the TV series including Daleks, the Cybermen, Weeping Angels, Judoon and the Ood.

Specially edited video clips drawn from the TV programme will be shown on a massive screen and accompanied by the music of longtime *Doctor Who* composer Murray Gold. These iconic scores will be brought to life by a 16-piece orchestra live on stage.

Murray Gold says: "The live element always adds something extra, but these will also be brand new arrangements for a new band of very talented musicians. It's very exciting."

Tickets cost between £25.00 and £38.50 (excluding booking fees) and are available from *www.Doctorwholive.com* or by calling Ticketmaster's 24-hour hotline on 0844 847 1963.

Nimrod returns on audio

THE FORGE, THE SECRET organisation led by the vampire Nimrod, is to make a comeback in a new audio adventure from Big Finish. The Sixth Doctor first encountered them in the audio *Project: Twilight* (2001), then the Sixth and Seventh Doctors were embroiled in another Forge encounter in *Project: Lazarus* (2003). Writers Cavan Scott and Mark Wright have teamed up once again to create *Project: Destiny*, to be released this September as the first story in 2010's second Sylvester McCoy mini-season. Actor Stephen Chance returns as Nimrod in a story which sees the Seventh Doctor and Ace returning to Earth after the shooting of their companion Hex, only to find that London is not what it was. Also guest starring in the adventure is Maggie O'Neill (*Shameless*, *Peak Practice*, *Invasion: Earth*) as Captain Lysandra Aristedes.

"Over the years we've had many requests to continue the Forge storyline," Big Finish executive producer Nicholas Briggs tells **DWM**, "and they're back with a vengeance in this thrilling story of alien mutation and personal betrayals. Be warned – a long kept secret is about to be divulged, and things may never be the same again."

The mini-season continues in October with *A Death in the Family* by acclaimed author Steven Hall, in which the Doctor meets someone from his past and someone from his future. "The surprise from the past is none other than Evelyn Smythe, played by Maggie Stables," reveals Briggs, "who teams up with the Doctor to help battle an old foe. We're delighted to have Maggie back, in what is the first of more appearances to come." The story's villain is the Word Lord, who previously appeared in the audio 45. This time, the charismatic but utterly psychotic villain is played by Ian Reddington, who memorably played the Chief Clown in *The Greatest Show in the Galaxy*.

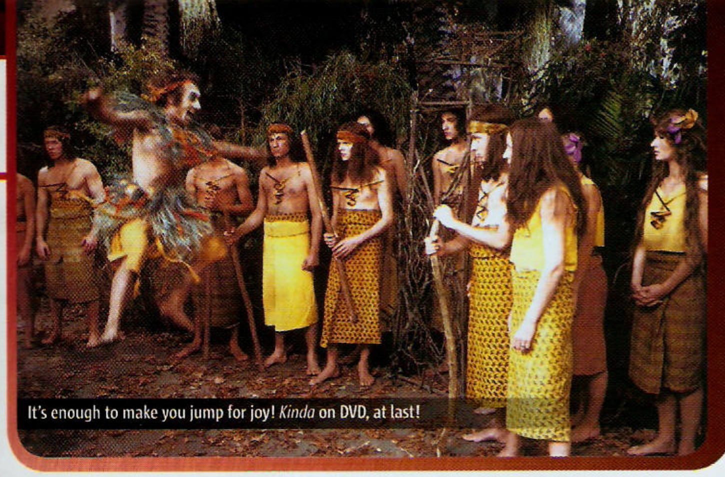
The season concludes with *Lurkers at Sunlight's Edge* by Marty Ross, a horror story set in the Arctic Circle.

Sophie, Sylvester... and Ian Reddington!

BBC's Norton apology

THE BBC HAS ISSUED A FULL apology following the appearance of an animated Graham Norton over the cliffhanger to *The Time of Angels*: "The *Over The Rainbow* trail in *Doctor Who* should not have been played out on Saturday and we apologise to all *Doctor Who* fans whose enjoyment of the show was disrupted. We recognise the strength of feeling that has been expressed and are taking steps to ensure that this mistake will not happen again."

Adding to the apology, Norton's chat show on 3 May (on which Karen Gillan was interviewed), featured an animated Dalek exterminating his cartoon avatar. The clip is available to view online at *www.youtube.com/atch?v=VnpZS_54uoA*.



It's enough to make you jump for joy! *Kinda* on DVD, at last!

Hiss! Kinda and Snakedance on DVD!

FANS OF THE FIFTH DOCTOR are in for a treat next year when *Mara Tales*, a DVD box set containing 1982's *Kinda* and 1983's *Snakedance*, is released. *Kinda* is a dark tale of dreams and madness, set on an Eden-like planet which harbours a terrible evil – the snake-like Mara. The story stars Peter Davison as the Doctor, Janet Fielding as Tegan, Matthew Waterhouse as Adric and Sarah Sutton as Nyssa, along with Richard Todd as Sanders, Nerys Hughes as Todd and a memorably manic Simon Rouse as Hindle.

Snakedance is the sequel to *Kinda*, which sees the TARDIS directed to the planet Manussa, where the Mara uses Tegan to seek to try to re-establish its power. As well as Peter Davison, Janet Fielding and Sarah Sutton, the cast includes a young Martin Clunes as Lon, Johnathon Morris as Chela, John Carson as Ambril and Brian Miller as Dugdale. *Mara Tales*' bonus features will include behind-the-scenes documentaries, commentaries and new, optional CGI effects. The set is due for release in 2011.

Meanwhile, full details have been revealed about the *Doctor Who* DVDs coming out over the next few months (see p16-18 for release dates and RRPs). All the releases feature a photo gallery, coming soon trailer, PDF *Radio Times* listings, programme subtitles and subtitle production notes. In addition, there are the following extras:

The Dominators

Commentary with actors Wendy Padbury, Frazer Hines, Giles Block and Arthur Cox and make-up designer Sylvia James; *Recharge and Equalise* – cast and crew look back on the making of the story with actors Frazer Hines, Felicity Gibson, Giles Block and Arthur Cox, script editor Derrick Sherwin, co-writer Mervyn Haisman, designer Barry Newbery, make-up designer Sylvia James and Radiophonic Workshop designer Brian Hodgson; *Tomorrow's Times – The Second Doctor* – a look at *Doctor Who*'s contemporary media coverage in daily newspapers and other publications, presented by Caroline John.

Revenge of the Cybermen

Commentary with actors Elisabeth Sladen and David Collings, and producer Philip Hinchcliffe; *The Tin Man and the Witch* – a look back at the making of the story, with director Michael E Briant, Philip Hinchcliffe and outgoing producer Barry Letts; archive footage of a BBC News location report; *Cheques, Lies and Videotape* – a look back at the days when, before official VHS and DVD releases, *Doctor Who* fans had no option but to swap and trade episodes with other fans, often for extortionate sums of money.

Silver Nemesis

Commentary with actors Sylvester McCoy and Sophie Aldred, director Chris Clough and script editor Andrew Cartmel; *Industrial Action* – the cast and crew look back at the making of the story with Sylvester McCoy, Sophie Aldred, guest stars Gerard Murphy and Courtney Pine, director Chris Clough, writer Kevin Clarke, Andrew Cartmel and stunt arranger Nick Gillard; Deleted and extended scenes – a bumper crop of deleted and extended scenes taken from early edits of the story; Trails and continuity – BBC1 trails and continuity announcements from the story's original transmission.

Time and the Rani

Commentary with actors Sylvester McCoy and Bonnie Langford and writers Pip and Jane Baker; *The Last Chance Saloon* – a documentary about how the series had to change to avoid cancellation, with Sylvester McCoy, Kate O'Mara, Pip and Jane Baker, producer John Nathan-Turner, director Andrew Morgan, script editor Andrew Cartmel, Jonathan Powell and graphic designer Oliver Elmes; *7D FX* – a look behind the scenes at the creation of the story's visual effects; *Helter-Skelter* – how the first CGI title sequence in *Doctor Who*'s history was created; *Lakertya* – Pip and Jane Baker talk about their original vision for the lush forest planet Lakertya; *Hot Gossip* – Kate O'Mara recalls the fun of working with gossiping friends; archive footage of *Breakfast Time* and *Blue Peter*.

Event One – a new Convention in Wales!

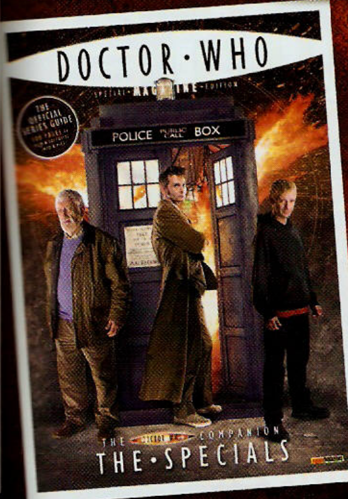
Doctor Who returns to Cardiff once again, for an unofficial *Doctor Who* convention at the National Museum of Wales on Saturday 3 July 2010. Guests attending include Colin Baker (the Sixth Doctor); John Leeson (Voice Of K9); Philip Madoc (*The Krotons*, *The War Games*, *The Brain of Morbius*); Nicholas Parsons OBE (*The Curse of Fenric*); Florence Hoath (*The Empty Child*/*The Doctor Dances*); Margaret John (*Fury from the Deep*, *The Idiot's Lantern*); Donald Tosh (script editor in the 1960s) and Andrew Cartmel (script editor in the 1980s) with further guests to be announced.

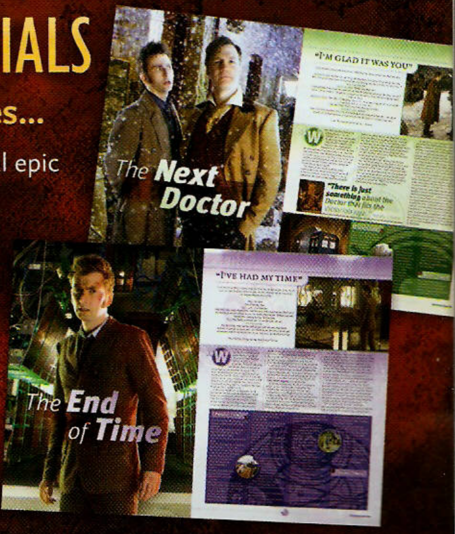
The convention will feature the opportunity to get autographs; stage talks with the guests; photo studios and much, much more.

Ticket prices are Adult: £40; Child/Student/OAP: £25; Family(2 Adults, 2 Children): £100 (includes one free autograph, access all areas and a programme); Deluxe: £70 (includes two free autographs, A3 group photo, priority seating)

Further information on the event, new guests and purchasing a ticket, please visit *www.crackintimeevents.co.uk*

This event is brought to you by kind permission of the National Museum of Wales. Please note that all guests appear subject to work commitments.





THE DOCTOR·WHO COMPANION: THE SPECIALS

Get ready to relive the Tenth Doctor's final battles...

Discover the behind-the-scenes secrets of the Tenth Doctor's final epic adventures, in the latest **DWM** Special Edition. Researched and compiled by Andrew Pixley, packed with previously unpublished photos, day-to-day details of *Doctor Who*'s production, and thousands of fascinating new facts – this is the essential guide to David Tennant's last adventures as the Doctor.

The Doctor Who Companion: The Specials contains in-depth articles on **The Next Doctor**, **Planet of the Dead**, **The Waters of Mars** and **The End of Time**, plus the 2008 Proms Special **Music of the Spheres** and the Animated Special **Dreamland**.

Available now from WHSmith and all good newsagents, priced £6.99

panini magazines

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Karen Gillan shows LA the best of British! © Rex Features

Amy's Chosen

Karen Gillan was honoured to be recipient of the Entertainment gong at the Young Scot awards on 29 April, although she was unable to attend. Karen, who is nominated for Fashion Icon of the Year at June's Scottish Fashion Awards in Glasgow, was a guest on *The Graham Norton Show* on 3 May, following **Billie Piper**'s appearance on 19 April. On 20 April, Karen was a guest at the Brit Week launch party in Los Angeles. Karen's drama *The Well* was repeated in April within BBC Two's *Switch*.

Willkommen

Matt Smith plays Christopher Isherwood with **Lindsay Duncan** as his mother in the BBC Wales 90-minute film *Christopher and His Kind*, which **Geoffrey Sax** directed in May for BBC Two autumn broadcast. The drama covers Isherwood's time in Berlin from 1929 to 1939, the events of which inspired the musical *Cabaret*.

Doctor's Party

Labour Party election broadcasts had **David Tennant** provide voiceovers with **Peter Davison** fronting one and **Jon Pertwee**'s son, Sean, another. Showing neutrality was **Colin Baker**, who chaired a local hustings Q&A in the Wycombe constituency on 27 April. On 2 May **Adjoa Andoh** went walkabout with Gordon Brown in South London. Tennant, Davison, **Catherine Tate**, **John Barrowman**, **Phil Collinson**, **Peter Capaldi**, **Roger Lloyd Pack**, **Peter Kay**, **Steve Pemberton**, **Meera Syal**, **Richard Wilson** and **Arabella Weir** all signed a letter ahead of the election opposing the Conservative party's plans for the BBC.

Catherine's Bette

Catherine Tate played Bette Davis opposite **Tracy-Ann Oberman**'s Joan Crawford in Radio 4's *Bette and Joan and Baby Jane* (written by Oberman) on 29 April. Catherine's *Gulliver's Travels*, due in December, will also be released in 3D. **David Tennant** contributes to *Just When Stories* (inspired by Kipling's *Just So Stories*) out on 19 August, while *St Trinian's 2: The Legend of Fritton's Gold* is now available on DVD/Blu-ray.

Comedy Chris

Christopher Eccleston took part in a BAFTA Q&A on 4 May following a screening of BBC Four's *Lennon Naked* (see image, right) featuring him and **Naoko Mori** as John Lennon and Yoko Ono and due for broadcast in June. Chris told the *Radio Times* (8-14 May) he has deliberately not worked since last year and wishes to turn his hand to comedy.

Bernard's About

BBC One autumn hoax show *How I Met Your Parents!*, in which couples meet supposed relatives, features **Bernard Cribbins** as a fake grandad. He has also filmed in Hyde Park for BBC Four documentary *Britain's Park Story*. Channel 4 airs Bernard's eight-part fishing show *Catching the Impossible* from 13 June at 7am. He opened a new wing at Whitegates Nursing Home, Laleham on 2 April.

I am Barrowman

A paperback edition of **John Barrowman**'s *I am What I am* was published on 27 May and he promotes it with a National Theatre platform talk on 24 June. While filming *Desperate Housewives* (his episodes hit the UK during June), John provided a character voice for Marvel's *The Super Hero Squad Show*.

An Inspector Tours

Colin Baker embarks on a new theatre tour from August playing Inspector Morse in *House of Ghosts* by Alma Cullen. The opening venues are Gordon Craig Theatre, Stevenage (27 Aug – 4 Sep), Richmond Theatre (6-11 Sep), New Theatre, Oxford (13-15 Sep), Grand Opera House, York (16-18 Sep), New Theatre, Cardiff (20-25 Sep) and Belgrade Theatre, Coventry (27 Sep – 2 Oct). More to follow. During June and July Colin compères the *That Glorious Noise* concert series at Harewood House, Meridian Park, Beaulieu Motor Museum and Woburn Abbey in aid of the Muscular Dystrophy Campaign. Colin will play Wynchapel alongside **Sylvester McCoy** as Walther in 3D live-action picture *Back2Hell* currently in pre-production.

Noel's Unstoppable

Noel Clarke has signed an exclusive first-look deal for his production company Unstoppable with sales/distribution company Icon to finance up to two movies per year. His current agenda includes *Hood3* (a further sequel to *Kidulthood*), 2012 Olympics film *Fast Girls* and futuristic film noir *Reign of Death*.

Camille's Back in Time

Scarlet woman Camille Coduri in *Ashes to Ashes*.

Camille Coduri appeared as Gloria in *Ashes to Ashes* (30 April). **Adjoa Andoh** is in *Come and Gone* at London's Young Vic until 3 July. BBC One's *Luther*, featuring **Paul McGann** as Mark North, continues until 8 June. **Burn Gorman** has been filming Martina Cole's *Runaway* in South Africa for Sky. **Bruno Langley** tours in *Calendar Girls* from July. **Jean Marsh** played Mrs Mason in recent cinema release *The Heavy*.

Obituary

David Myerscough-Jones, who was designer on *The Web of Fear*, *The Ambassadors of Death* and *Day of the Daleks*, died on 21 April aged 75. **Jimmy Gardner**, who played Chenchu in 1964's *Marco Polo* and Idmon in 1978's *Underworld* died on 3 May aged 85.

2010
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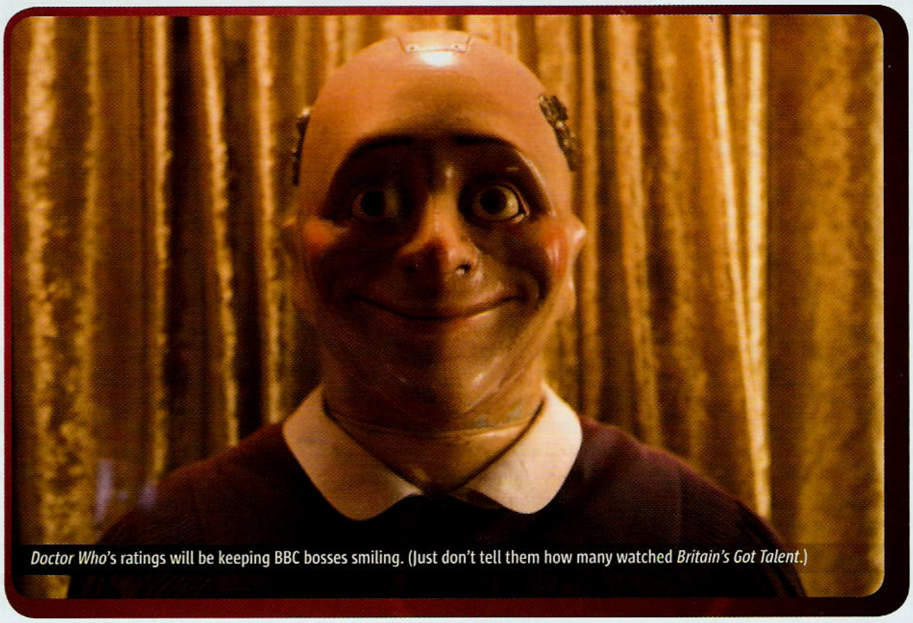
WWW.REGENERATIONSSWANSEA.CO.UK

Guests appear subject to professional commitments

Tom Spilsbury reports on the ratings for the new series of *Doctor Who*, both in the UK and abroad...

Ratings remain at super levels for the Eleventh Doctor and Amy Pond!



Doctor Who's ratings will be keeping BBC bosses smiling. (Just don't tell them how many watched *Britain's Got Talent*.)

THE NEW DOCTOR AND AMY POND got off to a storming start with their début in *The Eleventh Hour*, with over 10 million viewers (see last issue).

As ever, the big 'event' episode of *Doctor Who* – such as last year's Specials, as well as the first or last episodes of a series – might be expected to attract extra large audiences due to all the surrounding publicity. Over the past four series, the average audience for *Doctor Who* has been – very roughly speaking – around 8 million viewers. Naturally, some episodes have fallen short of that (although never below 6 million), while a handful of others have rocketed over 9 million.

Matt Smith's first series seems set to carry on the high standards, with Episode 2 – *The Beast Below* – being seen by **8.42 million** viewers on Saturday 10 April (divided up into **7.93 million** on BBC One and **0.49 million** on BBC HD). Once again this made it the top-rated show of the night, easily ahead of the FA Cup action between Aston Villa and Chelsea, showing simultaneously on ITV1, which averaged 3.30 million. Across the week only episodes of *EastEnders* (top episode: 9.29 million) rated higher than *Doctor Who* on BBC One, while other strong performers on ITV1 were – of course – *Coronation Street* (top episode: 10.93 million) and the final ever episode of *A Touch of Frost* (9.94 million). Every other TV show rated lower than *Doctor Who* that week.

The Daleks returned on Saturday 17 April in *Victory of the Daleks* – seen by **7.82 million** viewers on BBC One. The slightly lower rating can in part be attributed to the fact that this was the first high definition episode of *Doctor Who* not to be simultaneously broadcast on BBC HD. (The episode was eventually seen on the HD channel later that evening, and 0.38 million tuned in.) However, the BBC One broadcast still easily outpaced the ITV1 competition – *New You've Been Framed* (3.10 million) and *The Whole 19 Yards* (4.52 million).

Later that night, however, the return of ITV1's *Britain's Got Talent* swept all before it aside, with a massive 11.87 million, topping the TV charts for the week. This meant that *Doctor Who* was squeezed out of the weekly Top 10 by just one place – with five *Coronation Streets*, three of the week's four *EastEnders* episodes, and *The First Election Debate* (watched by 9.68 million on Thursday 15 April).

THE SHARPEST INTERVIEWS IN RT
GORDON BROWN
SIMON PEGG
RUTH WILSON
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RadioTimes
17-23 April 2010 £1.10
VOTE DALEK
They're back – and showing their true colours in our Election special
RT BRINGS BACK SPITTING IMAGE!

As noted last issue, every episode from 2008's *Forest of the Dead* through to 2010's *The Eleventh Hour* has hit the week's Top 10, a run of 11 episodes in a row – by far the longest such run of success in *Doctor Who*'s 47-year history. The run was arguably extended by one further episode – *The Beast Below* would have been at Number 10 in a chart which included HD figures, although officially the BBC asks that BARB keeps the HD and SD figures separate, making it Number 11. Either way, it's an astonishing level of success – and what is inarguable is that *Doctor Who* hasn't left the television Top 30 for *any* episode since the show returned in 2005, and – indeed – only two episodes have missed the Top 20.

The Time of Angels saw *Doctor Who*'s ratings leaping up to an impressive **8.59 million** on Saturday 24 April (**8.13 million** on BBC One and **0.46 million** on BBC HD), again making *Doctor Who* Number 11 for the week (or Number 8 in a list which includes all HD figures). As usual it was only *Coronation Street*, *EastEnders* and *Britain's Got Talent* that could boast even higher numbers than *Doctor Who* – the show's direct competition was again *New You've Been Framed* (3.10 million) and *The Whole 19 Yards* (4.41 million). Saturday's edition of *Over the Rainbow* wasn't massively boosted by the cartoon Graham Norton over *The Time of Angels*' final moments; the singing show drew a total audience of 5.56 million across BBC One and BBC HD – broadly in line with previous editions – although slightly up on the previous Saturday, when it had 4.96 million.

Part 2 of the Weeping Angels story – *Flesh and Stone* – kept up the high audience levels on Saturday 1 May, with **8.50 million** (**8.02 million** on BBC One and **0.48 million** on BBC HD). The ITV1 competition came from *Funniest Ever You've Been Framed* (3.48 million) and *The Whole 19 Yards* (4.31 million), while at 8pm *Britain's Got Talent* predictably drew the week's largest audience with 11.72 million. Once again *Coronation Street* and *EastEnders* were the only other shows to better *Doctor Who* during the week, although the return of ITV1's *Lewis* on Sunday 2 May came close with 8.46 million. (That said, the third and final *Prime Ministerial Debate* atracted 8.60 million across all the channels it was shown; BBC One, BBC HD, BBC News and Sky News.)

So – in short – it's been business as usual for *Doctor Who*. But that's to downplay it – 'business as usual for *Doctor Who*' = 'an astonishing level of success', which must be particularly reassuring for the new team at BBC Wales, not least Matt Smith himself. One other statistic that's worth noting is the huge figures that the episodes have been getting on the BBC's iPlayer. As of mid-May, Episode 1 – *The Eleventh Hour* – had been watched or downloaded 1.8 million times via the service – a new record, which tops the 1.7 million achieved by an episode of BBC Two's *Top Gear* last year.

Finally, let's take a quick look at how the new series has been performing elsewhere in the world. In Australia, the series launched with 1.03 million viewers for *The Eleventh Hour* on the ABC (Australian Broadcasting Corporation); higher than the 0.84 million who watched *The End of Time* Part Two. Ratings for *The Beast Below* came in at 0.85 million, *Victory of the Daleks* at 0.92 million and *The Time of Angels* at 0.91 million – each time making *Doctor Who* the top-rated show of the night on the ABC.

Meanwhile, in the USA, the new series launched with 1.2 million viewers for *The Eleventh Hour* on BBC America, breaking records for the channel. In Canada the episode had a rating of 0.47 million – making it the Number 1 non-sports speciality programme of the day.

Doctor Who is taking over the world? You better believe it...

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THE TIME-SPACE VISUALISER

Your handy guide to the upcoming Doctor Who DVDs, CDs and magazines available soon...

MAY

MONDAY 31

Audio Drama CD *The Wreck of the Titan* by Barnaby Edwards [Sixth Doctor and Jamie] Big Finish £14.99

Audio Drama CD *The Lost Stories: The Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finish £14.99

Audio Drama CD *The Companion Chronicles: The Time Vampire* by Nigel Fairs [Fourth Doctor, Leela and K9] Big Finish £8.99

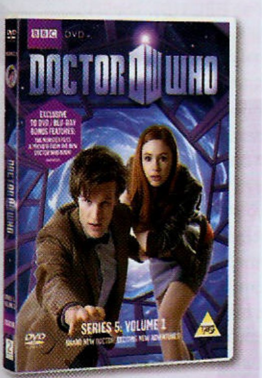
Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Sixth Doctor and Jamie] Big Finish £8.99

JUNE

THURSDAY 3

Talking Book CD *Daleks: The Mutation of Time* by John Peel [First Doctor, Steven and Sara Kingdom. Read by Peter Purves and Jean Marsh] BBC Audio £12.99

MONDAY 7



DVD/Blu-ray *The Eleventh Hour, The Beast Below* by Steven Moffat; *Victory of the Daleks* by Mark Gatiss [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

MONDAY 14

DVD *Kamelion* – box set containing *The King's Demons* by Terence Dudley [Fifth Doctor, Tegan, Turlough, Kamelion] and *Planet of Fire* by Peter Grimwade [Fifth Doctor, Turlough, Peri, Kamelion] 2|entertain £24.99 *See page 16*

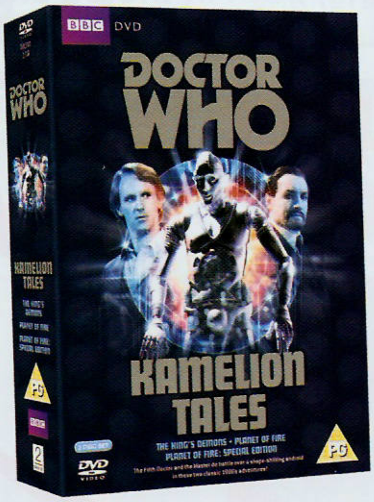
THURSDAY 24

DWM 423 Panini £4.20

WEDNESDAY 30

Audio Drama CD *Legend of the Cybermen* by Mike Maddox [Sixth Doctor, Jamie and Zoe] Big Finish £14.99 *See page 17*

Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99 *See page 18*


BBC DVD
DOCTOR WHO
KAMELION TALES
THE KING'S DEMONS • PLANET OF FIRE
PLANET OF FIRE: SPECIAL EDITION
PG

The Doctor and the Master admire the shape-shifting Kamelion in *The King's Demons*.

The King's Demons & Planet of Fire

OF ALL THE BOX SETS ISSUED BY 2|entertain over the past few years, this has to have the most unusual linking theme – the character of Kamelion. The Doctor's short-lived, ill-fated robotic companion appeared only in these two stories, for reasons partly connected to the unwieldy nature of the prop. "I really *liked* Kamelion," insists 2|entertain's commissioning editor Daniel Hall, "and I always felt that the prop had a rotten time of it. I mean, why not roll out the supposedly 'difficult' prop a couple of times a story, and have it 'lock' into a character? I really loved Kamelion when I was a lad – and was sure he'd been in far more stories! So, really, the box set is a dedication to what I think was an underused opportunity..."

"I'd always thought that the idea of Kamelion, in principle, was fascinating," agrees John Kelly, who has produced the *Metal Man* documentary, "albeit ambitious! To have a walking, talking, shape-shifting robot as a member of the TARDIS crew would have been wonderful, and younger viewers would have loved it. But, as I think the documentary indicates, the production team was perhaps being optimistic about the likelihood of a *working* walking, talking, shape-shifting robot! I certainly didn't want to crucify anyone for the attempt – which was, at least, of noble intention. I don't think *anyone* was really happy with Kamelion, but at least all my contributors put their feelings across with some humour!"

Although Kamelion only featured prominently on these two occasions, a brief appearance was also recorded for 1984's *The Awakening*, but cut prior to transmission – and the clip was thought lost for many years, until recently. "Here, I used about half of the missing scene from *The Awakening*," Kelly reveals, "and, to be fair, the robot seems to be working very well on that occasion! I'm sure the full clip will appear in due course..."

A feature on the historical setting for the story comes from a new creative contributor, Stella Broster – the wife of regular DVD contributor Steve. "Steve and I set up our independent production company in 2004," she reveals. "We've made over 50 documentaries since then and, as there are only two of us, I've always been involved! My time was taken up more on the organisation, administrative side of things, but for a long time I'd wanted to work in a more creative capacity, and it seemed the perfect opportunity when Daniel Hall asked us to come up with something that dealt with the historical context of the Magna Carta. I am interested in history and when I started to research the subject, I found it such an important document, created during a fascinating period in time. I needed some intelligent, passionate experts to tell the story and scouted around until we found the perfect historical experts – and one charismatic political advisor!"

The other story in the set is *Planet of Fire*, subject here of a 'special edition' in the vein of the recent *Enlightenment* release. "It's great to return to a story in this way," Hall enthuses. "It's not about 'improving' it, just having a different take on it. Not all stories would support it, but with *Planet of Fire*, I think it gives a different dynamic and dimension to the story. As you'll see, the rhythm of the narrative is rather different from the episodic edition. It'll be interesting for the buyers to compare the two. And there's even some newly-shot footage!" **DAVID DARLINGTON**

BUY IT BECAUSE: It presents new perspectives on both vintage stories and on a companion with unfulfilled potential.

DVD BOX SET 2|ENTERTAIN

RELEASED 14 June 2010
PRICE £29.99 RRP
FEATURING The Fifth Doctor (Peter Davison), Tegan (Janet Fielding), Turlough (Mark Strickson), Peri (Nicola Bryant) and Kamelion (voice by Gerald Flood)
WRITER Terence Dudley; Peter Grimwade
FIRST BROADCAST 25-16 March 1983; 23 February – 2 March 1984

WHAT'S IT ABOUT?

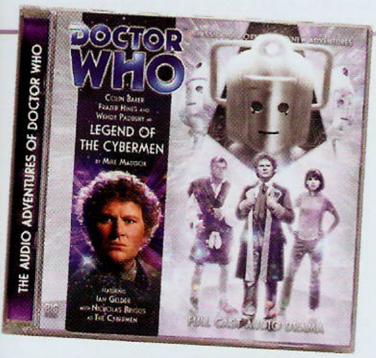
The King's Demons England, March 1215 – the TARDIS lands during a jousting match. But King John is not surprised to see them – and neither is his champion, Sir Gilles...

Planet of Fire A distress message emanating from Lanzarote has ominous implications for Turlough and Kamelion – and American student Peri Brown is swept up in events...

EXTRA FEATURES

- Commentary with actors Peter Davison and Isla Blair & script editor Eric Saward; plus director Tony Virgo (Part One only)
- *Kamelion: Metal Man* featurette
- *Magna Carta* – featurette on the signing of this historic document
- Commentary featuring actors Peter Davison, Nicola Bryant and Mark Strickson and director Fiona Cumming
- *The Flames of Sarn* featurette
- *Return to the Planet of Fire* featurette
- *Designs on Sarn* featurette
- Alternate Edits, Deleted/Extended Scenes
- *Planet of Fire: Special Edition* with 5.1 sound
- *Calling the Shots – Planet of Fire* featurette
- Remembering Anthony Ainley feature
- Photo Galleries
- Isolated Music Soundtracks
- Subtitle production notes
- *Radio Times* listings in PDF format
- Easter Eggs
- Coming Soon: *The Dominators*

NICOLA BRYANT
peri



Legend of the Cybermen

AUDIO ADVENTURE BIG FINISH

RELEASED 30 June 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker), Jamie (Frazer Hines), Zoe (Wendy Padbury)
ALSO STARRING Ian Gelder, with Nicholas Briggs as the voice of the Cybermen
WRITTEN BY Mike Maddox

WHAT'S IT ABOUT?

Trapped on the outermost fringes of a battle, the Doctor and Jamie are astonished to encounter an old friend: astrophysicist Zoe Heriot. It's the happiest of reunions. But what hope is there of a happy ending against the unstoppable Cybermen?

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

FOR THE FOURTH AND FINAL chapter of Jamie McCrimmon's adventures with the Sixth Doctor, another companion from the past is coming back. Actress Wendy Padbury makes a triumphant return as Zoe, the role she last played on TV in 1969's *The War Games*, over 40 years ago. So, just what happens in the adventure that allows the plucky young astrophysicist with her old friends from the TARDIS?

"What progresses throughout this story is the question of what is and isn't real, I think," considers Wendy. "In this wonderland place, what has been happening? Who is in control? That's the premise of the plot. It sounds like nonsense, doesn't it?! It would just be a shame to spoil such a *fantastic* story."

No, go on, tell us something more! "I like the twist of the story," Wendy smiles, but she won't be drawn further, so **DWM** goes off to chat with director Nicholas Briggs.

"When Wendy and Fraser did their first scene together," recalls Nick of the companions' reunion, "I said, 'Can I just say, I was born in 1961, so can you imagine how I feel about hearing you two doing this scene together?' People say that the *Doctor Who* you love is the *Doctor Who* you watched when you were like 12 or something like that, but my first love of *Doctor Who* came when I was five, six, seven years old, and that was the Patrick Troughton era. Just to hear Wendy go '*Jamie!*' in that little posh, thin voice – it does do a special thing for me! It gave me an emotional tingle. I can't read the end of the story without shedding a tear, every time."

Regular listeners may know more than we're allowed to say about the set-up for this story, if they've already heard the previous story *The Wreck of the Titan*.

"Like all brilliant creative ideas about what we're going to do with each season, it came from Alan Barnes," Nick explains. "He is a genius – a grumpy, curmudgeonly genius, but definitely a genius – and an amazing writer. I said 'Yeah, shut up', and dismissed his pitch out of hand – but he wrote me a long proposal for how it might work. I sat down and assessed his idea, and suddenly I shared the excitement I'd heard in his voice.

"Colin Baker said it's his favourite kind of story, because it's all sort of slightly weird and unexplained. On a gut level, I find that quite frustrating, but it's quite rewarding to let go of my logic gland."

Among the guest cast is *Torchwood* star Ian Gelder, who plays Dracula. "In this script, Dracula's allowed to be quite dramatic and quite theatrical," Ian says. "and he's part of the fight against the Cybermen!" **DAN BERRY**

BUY IT BECAUSE: It's completely bloody insane. But in a good way.

Solitaire

THIS MONTH'S ENTRY IN THE *Companion Chronicles* series is unique. Written by John Dorney, *Solitaire* is one single continuous and mysterious scene, featuring the Eighth Doctor's companion Charley Pollard, and the villainous Celestial Toymaker.

"There's that whole sub-genre of films that's people trapped in a room, trying to figure out why they're there, how they can get out, how they can survive," says John. "*Solitaire* is essentially that. Charley finds herself in a toyshop, with a slightly creepy owner, but she doesn't remember who she is. Then she finds that she can't actually get out, and the owner seems to be suggesting that she's playing a game, where finding out the object of the game is the object of the game!"

Charley is one of the longest-running *Doctor Who* companions of all time, and it's only a matter of months since her final departure from the TARDIS. Is she back too soon? "No, because I think a good story is a good story, whether people like Charley or not," argues actress India Fisher.

Solitaire is set during Charley's audio travels with the Eighth Doctor, between *Embrace the Darkness* and *The Time of the Daleks*. "It's quite an interesting story," says India, "with a twist in the tale which amused me greatly – there's a sort-of guest appearance by the Eighth Doctor..."

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
SOLITAIRE
THE COMPANION CHRONICLES

And who's playing him, India? "ME!" she grins. "He's turned into a ventriloquist's dummy, so I get to quite literally control him. I've had him sitting on my lap – there was a rather disturbing ventriloquist's doll in the studio, so we had lots of posed photos!" That photoshoot also required India to dress as Charley for the first time. "I did get a hilarious email saying, 'Can you bring anything Edwardian?'" she giggles, "so I consulted my huge wardrobe of costume clothes...!"

Was it hard for John to keep an hour-long drama afloat with just two actors? "It was a daunting brief," he admits, "but I thought if I was able to come up with enough plot, and enough things for them to do, it takes care of itself. I come from a theatrical writing background, so I'm comfortable with long scenes, lots of dialogue... but it was a challenge."

AUDIO ADVENTURE BIG FINISH

RELEASED 30 June
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Eighth Doctor and Charley
STARRING India Fisher, davidbailie
WRITTEN BY Pat Mills

WHAT'S IT ABOUT?

Charlotte Pollard arrives in a toyshop, but doesn't know where – or even who – she is. The mysterious owner wants to play games. He's the Celestial Toymaker, and he has already defeated the Doctor, whose essence is hidden inside a ventriloquist's doll.

HOW DO I BUY IT? See box above.

"It's very different doing a two-hander," says India. "It's much more intense, and so you do it as much more of a theatrical play."

What has India made of her co-star, the lowercase-loving davidbailie, who returns as the Celestial Toymaker after his début in *The Nightmare Fair*? "He's a joy," she says. "It's amazing to work with someone of his calibre. When I first walked in, he was talking about *Pirates of the Caribbean*! It's nice to be in the vicinity of someone who's been in the vicinity of Johnny Depp..." **DAN BERRY**

BUY IT BECAUSE: It's an intense, intriguing two-hander with brilliant performances by both its stars.

Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Eighth Doctor and Charley] Big Finish £8.99 See page 17
Audio Drama CD *Jago and Litefoot* Series One box set [Henry Gordon Jago and Professor Litefoot. Contains *The Bloodless Soldier* by Justin Richards, *The Bellova Devil* by Alan Barnes, *The Spirit Trap* by Jonathan Morris and *The Similarity Engine* by Andy Lane] Big Finish £30.00 (only if ordered direct from Big Finish before 1 June) See page 18

JULY

MONDAY 5

DVD/Blu-ray *The Time of Angels/Flesh and Stone* by Steven Moffat, *The Vampires of Venice* by Toby Whithouse [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

MONDAY 12

DVD *The Dominators* by Norman Ashby [Second Doctor, Jamie, Zoe] 2|entertain £19.99

THURSDAY 8

Talking Book CD *The Awakening* by Eric Pringle [Fifth Doctor, Tegan, Turlough. Reader TBA] BBC Audio £12.99

THURSDAY 22

DWM 424 Panini £4.20

SATURDAY 31

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
COBWEBS

Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99
Audio Drama CD *Situation Vacant* by Eddie Robson [Eighth Doctor] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: The Guardian of the Solar System* by Simon Guerrier [Sara Kingdom] £8.99

AUGUST

MONDAY 2

DVD/Blu-ray *Amy's Choice* by Simon Nye, *The Hungry Earth/Cold Blood* by Chris Chibnall, *Vincent and the Doctor* by Richard Curtis [Eleventh Doctor, Amy, Rory] 2|entertain £15.99/£19.99

THURSDAY 5

Audio Reading CD *The Ring of Steel* by Stephen Cole [Eleventh Doctor and Amy] BBC Audio £8.99
Soundtrack CD *The Lost TV Episodes Collection (1964-1965)* [Box set containing reissues of narrated soundtracks to *Marco Polo*, *The Reign of Terror*, *The Crusade*, *Galaxy 4* and *The Myth Makers*, plus extras. First Doctor, Ian, Barbara, Susan, Vicki, Steven, Katarina] BBC Audio £69.99

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

Talking Book CD *Terror of the Autons* by Terrance Dicks [Third Doctor, Jo, the Brigadier, Benton, Yates] £12.99

» **MONDAY 9**

DVD 'Cybermen' – box set containing *Revenge of the Cybermen* by Gerry Davis [Fourth Doctor, Sarah and Harry] and *Silver Nemesis* by Kevin Clarke [Seventh Doctor and Ace] 2|entertain £29.99

» **THURSDAY 19**

DWM 425 Panini £4.20

» **TUESDAY 31**

Audio Drama CD *The Whispering Forest* [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

DOCTOR WHO
THE WHISPERING FOREST
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Audio Drama CD *Nevermore* by Alan Barnes [Eighth Doctor] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: Echoes of Grey* by John Dorney [Second Doctor, Jamie and Zoe] Big Finish £8.99

SEPTEMBER

» **MONDAY 6**

DVD/Blu-ray *The Lodger* by Gareth Roberts and *The Pandorica Opens/The Big Bang* by Steven Moffat [Eleventh Doctor and Amy] 2|entertain £15.99/£19.99

» **MONDAY 13**

DVD *Time and the Rani* by Pip and Jane Baker [Seventh Doctor and Mel] 2|entertain £19.99

» **THURSDAY 16**

DWM 426 Panini £4.20

» **THURSDAY 30**

Audio Drama CD *The Cradle of the Snake* by Marc Platt [Fifth Doctor, Tegan, Turlough] Big Finish 14.99

ALSO COMING SOON

DVD *Revisitations* box set [Fourth, Fifth and Eighth Doctors, with various companions] [Contains the 1996 TV Movie, *The Talons of Weng-Chiang* and *The Caves of Androzani*. Newly remastered versions of previously issued titles, with new and exclusive extras] 2|entertain £TBA

DVD *Mara Tales* – box set containing *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA

Audio Drama CDs *The Lost Stories: The Hartnell Years* box set by Moris Farhi [Contains *Farewell Great Macedon* and *The Fragile Yellow Arc of Fragrance*] £TBA

All release dates are subject to change, and all prices are RRP.

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RELEASED 30 June 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri (Nicola Bryant)
ALSO STARRING Linda Marlowe
WRITTEN BY Ingrid Pitt and Tony Rudlin

WHAT'S IT ABOUT?

The TARDIS materialises on the USS *Eldridge*, after the Philadelphia Experiment has gone disastrously wrong. Most of the crew is dead, the ship is disintegrating, and the Doctor soon realises that the problem comes from another dimension. As they attempt to find a way to get the ship home, the Doctor and Peri visit the distant planet Capron and meet its tyrannical ruler Osloo – and the search for a solution creates increasingly dire problems...

HOW DO I BUY IT? See page 17.

The Macros

AFTER EIGHT ROLLERCOASTER months of Ice Warriors, space whales, and Christopher Hamilton Bidmead, the first series of *Lost Stories* is coming to an end with *The Macros*. "It was originally written in the mid-1980s," explains producer David Richardson of the season finale. "Ingrid Pitt had been in [the 1984 story] *Warriors of the Deep*, and I believe after that she had pitched to the then-script editor Eric Saward the idea of developing a script with her writing partner Tony Rudlin. Together, they wrote *The Macros*.

"It's interesting, looking at these scripts and trying to work out why they were never made. With *Leviathan*, we felt it was budgetary, and I kind of think it's probably the same with *The Macros* – it's got a huge American warship, it's got parts that are set in another universe. It's got so many aspects to it which would probably stretch a television budget *now*! Back then, it would have been a lot of CSO and difficult model shots."

The Macros' journey to audio hasn't been entirely challenge-free. "I was in talks with Michael Feeney Callan about making *The Children of January*, and we were several months into that when Michael told me that he was too busy with other projects to complete it," David remembers. "We actually had very little time to find a replacement. Richard Bignell – a *Doctor Who* archivist who knows a lot about the lost stories – suggested *The Macros*, so I contacted Ingrid and Tony, and they were up for it.

"But my telephone call coincided with Ingrid's computer breaking! The hard drive was sent for repair, and a week later we learned the original script for *The Macros* had been destroyed. Great timing! It's one of those challenges in life. But they were confident they could rebuild it from memory, so the version that we have is their take, as of today, of what *The Macros* would have been."

And what of the plot?

"The TARDIS materialises on the USS *Eldridge*, which was part of the Philadelphia Experiment," David reveals. "You can find loads of conspiracy theories about what happened, if you look on the internet. It was part of an alleged invisibility experiment, and was said to have disappeared. The Doctor and Peri find themselves on this warship after the experiment has started, and it's immersed in fog and rotting away. Bits of it are collapsing around them! There are very few people left alive on it, and the Doctor investigates to find out how the ship ended up here, what's wrong with it, and... I don't want to give anything else away!"

DAN BERRY

BUY IT BECAUSE: It's the ultimate adventure in a fascinating series.

Jago & Litefoot Series One

AFTER THEIR SUCCESSFUL return in last year's *The Mahogany Murderers*, Jago and Litefoot (who first appeared in the 1977 story *The Talons of Weng-Chiang*) have earned their own spin-off series, released in a CD box set this month.

"These are two rather unlikely friends, really," explains Christopher Benjamin, who plays Jago. "Jago is a rather brash theatrical impresario, and he happens to meet this very posh professor, who's an extremely well-off and witty sort of chap. They're very well contrasted in their ambience, their class."

The four stories in this set are full-cast plays. "It's broadened it," notes Trevor Baxter. "It's deepened the characters. Gives us more scope. When you just see us in terms of each other, that's very good, because that's the core of it, but how we relate to *other* people shows us other sides of our two characters.

"The stories expand almost metaphysically at times, you know. Very mysterious. And they stretch the imagination, which is very good. They take you into new worlds. In *The Mahogany Murderers*, we stayed very much in our own world, whereas these are really other worlds, it seems to me."

For this new series, the cast has been expanded to include Toby Longworth as Doctor Tulp (a character who was involved in *The Mahogany Murderers*), Conrad Asquith as Sergeant Quick (reprising his role from *The Talons of Weng-Chiang*), and Lisa Bowerman as Ellie Higson.

"Ellie's happened purely by chance," Christopher grins. "We needed a barmaid to give us the odd drink in *Mahogany Murderers*, so the director Lisa did it, and in her few little lines, she created such a lovely character! It's now grown, and she's become a very major part of the series. I think it's absolutely delightful. We'll have to call it *Jago & Litefoot & Ellie* in future!"

We ask Lisa what the series is like tonally. "Gothic," she says. "Victorian. Foggy evenings, pea soupers, horses, distant boat-whistles... Sparse, in terms of music, but I've always been a fan of just using it as an underscore. I'm hoping to have more acoustic instruments on this, because although you could quantify it as sci-fi, I want it to feel like a period piece. Like *Sherlock Holmes*, all the Dickens stuff – that atmosphere works so well. We could tart it up and muck around, but I just want to embrace what it is – dark and gothic!

"It just would not work without Christopher Benjamin and Trevor Baxter. Sometimes, theatrical magic just happens!" **DAN BERRY**

BUY IT BECAUSE: After more than 30 years, the much-loved Jago and Litefoot star in their own series at last – and they haven't changed a bit!

CHRISTOPHER BENJAMIN & TREVOR BAXTER
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SERIES ONE

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RELEASED 30 June
PRICE £30.00 (download), £35.00 (CD box)
FEATURING Jago and Litefoot
STARRING Christopher Benjamin and Trevor Baxter
WRITTEN BY Justin Richards, Alan Barnes, Jonathan Morris and Andy Lane

WHAT'S IT ABOUT?

Those fine fellows Henry Gordon Jago and Professor Litefoot, last seen on TV helping the Doctor in the classic 1977 adventure *The Talons of Weng-Chiang*, return in four fantastic full-cast adventures set in Victorian London.

With the able assistance of the lovely Ellie and Sergeant Quick, the intrepid investigators put their superlative stills to use in the incredible cases of *The Bloodless Soldier*, *The Bellova Devil*, *The Spirit Trap* and *The Similarity Engine*...

HOW DO I BUY IT? See page xx.

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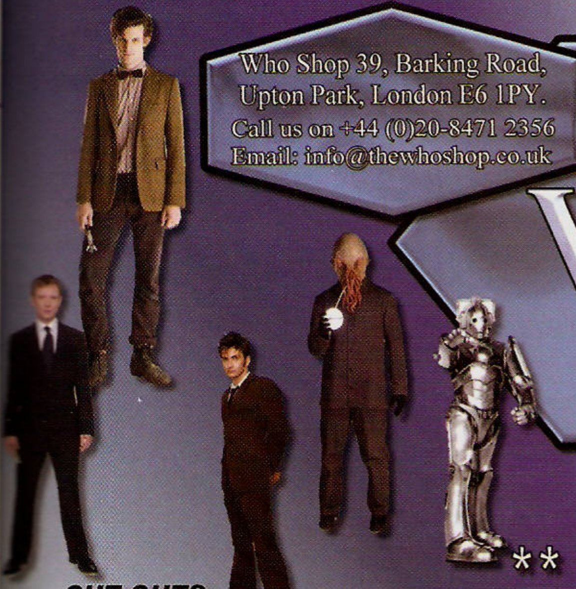

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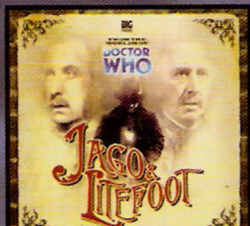

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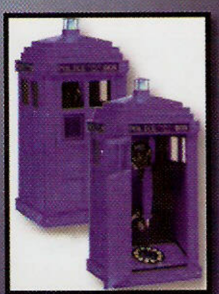

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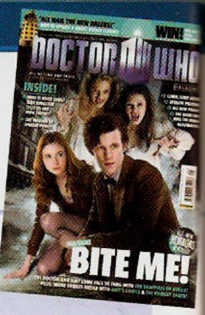
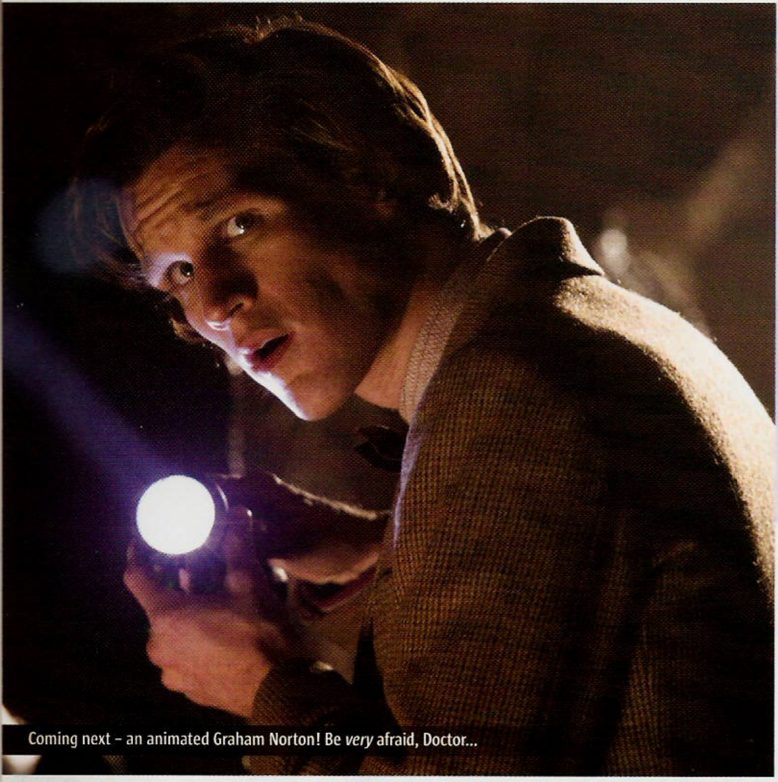




Coming next – an animated Graham Norton! Be *very* afraid, Doctor...

Letter of the Month...

My wife and I find ourselves in an unpleasant fix as a consequence of Graham Norton's impromptu cameo in *The Time of Angels*.

Since Mr Norton's tiny avatar popped up, announcing the following programme, my wife Roxanne has developed an awful tic. I had barely taken my first mouthful of dinner yesterday when she leaped onto the table and screeched: "Coming next: *pudding!*"

This disagreeable trend continued; later on I had only just seated myself in the smallest room in our cave, when she bellowed through the keyhole: "And now – WIPE IT!" And for no good reason, when we retired to the marital bed, no sooner had I turned out the light than my wife exclaimed: "Don't go away: next up – DISAPPOINTMENT!"

I hope you'll aid me in raising awareness of the harm caused by these obnoxious intrusions, before Mrs Loxy goes the whole hog and utters the dread words, "Coming soon: DEATH!"

FOXY LOXY EMAIL

Coming soon to Foxy's post mat! A talking book CD of *Daleks: Mission to the Unknown*, out now from BBC Audio priced £12.99.

So much has happened since last issue, including Smilers, Angels and those Daleks... just what have you made of it all?

A WHALE OF A TIME?

The Beast Below was a fantastic episode! The sinister Smilers were very memorable; the perfect blend of freaky design and disturbing dialogue. Liz Ten was another gem from the episode; a witty and courageous character played brilliantly by Sophie Okonedo. And then there was Amy Pond. Her instant interaction with the alien world around her means she already seems like she's been travelling with the Doctor for years! And that beautiful scene near the end; where Amy has her Eureka moment, putting all the pieces together and managing to save the star whale. I'm sure *The Beast Below* will go down in history as one of the best serials from what could be the best series of *Doctor Who* yet!

CHARLIE METHVEN FACEBOOK

The Beast Below was an interesting concept with a great potential but it just didn't quite hang together as a story. The Smilers were a great, scary idea but weren't really developed. The adventure tried to pull in too many directions at the same time; was it a 'Save The Whale' story, a sinister police state political thriller or an action adventure? Not sure.

NICK SMITH FACEBOOK

A beautiful story of saving the ones who care for you! The whale cares for the children, the Doctor cares for the whale's well-being, and Amy cares for all three! Amy becomes the hero in this one, and proves her worth to the series.

MICHAEL D HERMAN FACEBOOK

I'll hold my hand up, I never cottoned on who Liz Ten was until the reveal! What a master-stroke, a black queen of England with a cockney accent, nice one!

DEREK GREEN FACEBOOK

The Beast Below is a clever social comment on keeping whales in captivity for humanity's own benefit (ie, places like Seaworld!). If I had been the Doctor, however, I would have set the whale free and left humanity to rot while they think long and hard about the consequences of their actions (self preservation at a price). Ignorance is no excuse for causing suffering!

ADRIAN TOWNSEND EMAIL

A general thumbs up for *The Beast Below*, then. But what of the next tale, *Victory of the Daleks?*

SWEET TASTE OF VICTORY

No words in this universe can describe how totally gripping *Victory of the Daleks* was. Throughout the entire episode I was sitting at the edge of my seat, totally blown away by the episode as a whole. This is what I have wanted from a Dalek story for a long time.

GEORGE HOWARD EMAIL

The new Dalek design is not my favourite realisation (the gun metal grey *Genesis* livery is the one for me!), but I do like it. After all, it's still a Dalek. It's just an alternative, bolder more colourful version of a design classic. For those of you who don't like it, though, don't worry, I'm sure it'll change again.

Change is inevitable. It's refreshing, prevents stagnation and generates excitement. It's also a concept that is absolutely crucial to the past, present and future of *Doctor Who*, so let's embrace all forms of it, because I for one hope that there are many more years of change to come!

JOHN HOWE LUTON

The new look Daleks in their primary colours make them even more formidable. It was time to give them a makeover, as the Cybermen have had several over the years.

ELLEN THORNE EMAIL

A success then! Or was it? The majority of our correspondents weren't as keen on the new Daleks as John and Ellen. Oh dear, no...

DEATH TO THE DALEKS!

What a sad day Saturday 17 April was. The Daleks survived in their original form for 47 years looking menacing and ruthless in various liveries throughout the years. Simply to make them bigger does not make them more evil-looking and ruthless. On the contrary – they look ridiculous, oversized, and like plastic toys.

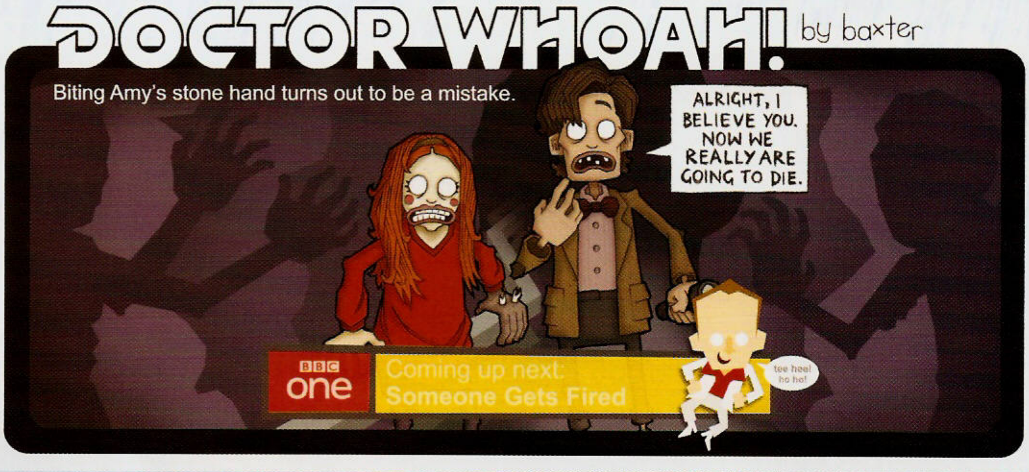
JEREMY PEAKER BARNSLEY

Having been a passionate fan of all things Dalek ever since the first plunger appeared on TV in December 1963, it was with a mixture of dismay, horror and frank disbelief that I viewed the new Dalek design when it was revealed during *Victory of the Daleks*. It reminded me of an uncomfortable hybrid of the worst kind of 1960s Dalek toy and the vaguely embarrassing homemade Dalek that would make an occasional appearance on *Blue Peter!*

TONY STAMP EMAIL

I'm all for change and improvements to the series, but I think changing the design of the Doctor's classic and most deadly enemy is a step too far. The Daleks don't seem as menacing in this new form; the

DOCTOR WHOAH! by baxter


Biting Amy's stone hand turns out to be a mistake.
ALRIGHT, I BELIEVE YOU. NOW WE REALLY ARE GOING TO DIE.
BBC one
Coming up next: Someone Gets Fired
tee hee! ho ho!

AND YOU TEXTED US TO SAY...

ANTHONY G: 'Big thanks to Nick Briggs, Barnaby Edwards and the team for helping the Daleks invade Sheffield. It was Dalekmania! John Parrot vs Daleks too!' **NELLY**: 'Ha ha! I just successfully converted an American to *Doctor Who*! It's great to think that Matt Smith will be their first doctor. I trust him.' **SAM BUTTON**: 'Wibbly-wobbly... Did anyone notice the issue date on Rory's hospital ID card?' **WILLIAM**: 'Now that we've got new Daleks can I have one of the bronze ones please?' **JOHN FEDORENKO**: 'What has happened to *The Time Team*?' **NELLY**: 'How about an issue of **DWM** dedicated to the fantastic Baxter and Willsher?' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Eckoh (UK), 0870 8804869

Daleks' personalities have always been reflected by their dull metallic colours, and sleek, deadly design, designed to strike fear into the hearts of the audience. But change that and they are not proper Daleks – and for me they do not have the same Fear Factor. I'm sorry to have to complain about the show that I have loved all my life, but I want the true Daleks back! I didn't hide behind the sofa when I was younger for no reason!

ANITA BOREHAM EMAIL

Whilst historically the Daleks have always had different colours and changing designs, these new versions are a little too clean and too primary for ruthless killers. Overall, the episode was fantastic, a true *Doctor Who* classic, with as much high praise for Mark Gatiss as possible. Spitfires in space – fantastic! *Victory of the Daleks* was let down only by primary school Daleks. Come on BBC Design, you can do better than this!

RUPERT JONES EMAIL

The new Dalek design is hideous. Truly vile. Was it inspired by the arcade ride or a bubble bath bottle? That and the smart-car-colour makeover complete the abomination. I'm not happy!

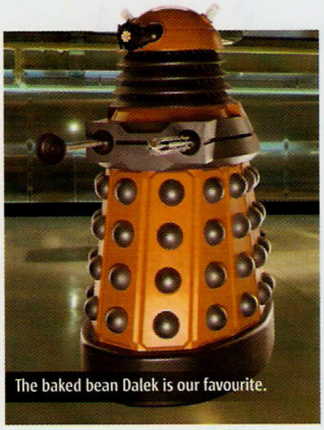
MATT COLES ISLE OF WIGHT

I am trying to decide if I like the new Daleks or not. The colours are fine, but the shape seems a little odd. Was the design based on the Renault Clio as featured in a previous advert campaign, leaving the operators to ask 'does my bum look big in this'?

PHIL BECKWITH YORK

Blimey, what have you done? The new Daleks are, in a word, awful. Since when has 'bigger' meant 'better'? Why make the dome so much smaller than the now over-sized mid-section? Why lose the slats? Why make the neck grill look like a plastic gearstick from an eighties sports car? Why the ludicrously chunky mid section? Why give it a tapered back? Why lose the shape, that wonderful silhouette, that core iconic design? These Daleks resemble a turtle peering through a pair of reading specs, and have been seemingly rendered in a hurry by someone with a hazy memory. In crayon. The all-conquering war machines have been replaced by desktop wallpaper. Please can we have our Daleks back Mr Moffat?

MILES HAMER PILTON


The baked bean Dalek is our favourite.

The new Daleks are too damned big. If you wanted to escape them, all you'd have to do would be to run into a building, and they would be stuck like a Tiger tank in an alley. Please return to proper, dirty, scary Daleks. I'm going for a lie down now, safe in the knowledge that I won't be disturbed by a Dalek under my bed – they're too large for that now!

IAN LUCK EMAIL

I am almost speechless with anger at what they've done to the Daleks. The new Daleks I've just seen are a travesty, laughable, puerile. Where the real Daleks are metal, these are plastic. Where the real Daleks are subtly coloured almost monochrome, these are gaudy and bright. Where the real Daleks are hard, these are soft. You get the idea – these are safe, not dangerous. They're Daleks for a PC age of Health & Safety where you won't injure yourself if you knock against them. They're CBeebies Daleks.

NEVILLE STANIKK DEVON

Blimey. And we've barely scratched the surface with that selection of complaints! It's fair to say that the overwhelming majority of readers who wrote to us about the new Daleks weren't at all happy! Moving swiftly on, what did you think about the Weeping Angels' return?

ANGEL DELIGHT?

Alien, *Predator*, *Dawn of the Dead* – I've watched practically every horror film out there. I even find myself watching *Over the Rainbow*. However I can honestly say that watching *The Time of Angels* gave me more goosebumps and thrills than anything else I've ever watched in my life.

ROBERT ASTON EMAIL

Steven Moffat has really excelled himself with this two-parter. The concept of walking through a maze of Angels with your eyes shut is simply terrifying. And the crack in the wall! Not only did it creep me out, but it scared the Weeping Angels – the creepiest monsters ever invented – to death as well!

CALLUM COGHLAN (12) EMAIL

In *Flesh and Stone*, Amy tripped over, but she *didn't* sprain her ankle in the process. Is that a first for a female companion of the Doctor?

PAUL TAPNER DORSET

COLD SHOWERS REQUIRED

Karen Gillan has proved that she is the sexiest *Doctor Who* companion ever. Her performances have been superb and I'm sure there's not a hot-blooded male in the land that hasn't got a crush on her. **DWM** has given us a poster of Matt Smith, but how about a double sided poster of the delectable Miss Pond? Please?

MATT TENNANT EMAIL

A poster is planned for next issue, Matt.

I just had to write to register how shocked I was at the final scene of *Flesh and Stone*. Shocked, that is, that the Doctor could turn down gorgeous Amy Pond's advances! He's a stronger man than me!

DAVE JOHNSON SHEFFIELD

Despite your weakness, KBO Dave! Talking of which...

WHAT A ****ING LIBERTY!

Do we really have to have swearing in *Doctor Who*? Is it impossible to have an hour of the best television for children (or adults for that matter) where the 'b' word is not mentioned? It doesn't happen often but it doesn't need to happen at all! *Doctor Who* never used to resort to bad language in the old days. Why on earth do we need it now when parents are trying so hard to discourage swearing and encourage respect.

YVONNE MULLEN EMAIL

And finally, a maths lesson for the Watcher!

INFINITELY INCORRECT!

I fear the Watcher was wrong in **DWM** 421. You *can* have a quarter of infinity. Assume every room in the TARDIS has a number. Since the positive integers are an infinite set, there can be an infinite number of rooms. Now jettison every room whose number is evenly divisible by 4. Ta-da! You just jettisoned 25% of infinity! And you've still got infinity left!

HANK TIFFANY WASHINGTON, USA

Simples! See you next issue for Vampires, dreams and Silurians!

ON THIS MONTH... 15 YEARS AGO

Tom Spilsbury goes back, back, *back* to **DWM** 226, from May 1995...

American dreams

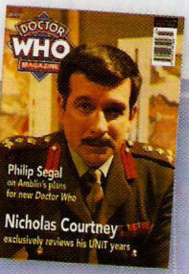
Fluid Links
A Very British Who

Amidst the speculation about what an American company would do with his favourite show in the near future, Matthew Jones pondered in his *Fluid Links* column, 'What actually makes *Doctor Who* so essentially British?' After much pontification, Matthew concluded that 'If the programme is made by an American company... this underlying Britishness will disappear.'

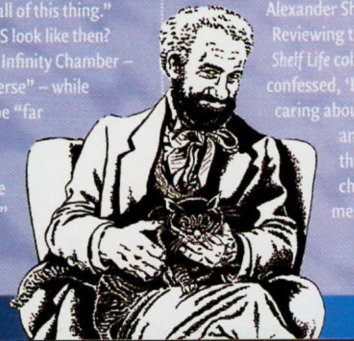
Faithful!

The new man in charge of *Doctor Who*, Philip Segal, was keen to reassure fans that his forthcoming production (which would ultimately become 1996's TV Movie) would remain faithful to the series. "Nothing I'm going to do will damage the spirit and integrity of the show," he told Tom Beck in an exclusive interview, possibly to reassure Matthew Jones in particular. "I haven't been able to comment on all these ridiculous allegations about a 'rapping TARDIS' and a 'TARDIS with lips' and all of this thing." So what would the TARDIS look like then? Apparently there'd be an Infinity Chamber – "a window onto the universe" – while the console itself would be "far larger, connecting to the ceiling," and the room would be "catherdral-like in scale and atmosphere."

Cry baby


DOCTOR WHO MAGAZINE
Philip Segal on Amblin's plans for new Doctor Who
Nicholas Courtney exclusively reviews his UNIT years

Elsewhere in **DWM** 226, Paul Cornell wrote an exclusive *Prelude* to his *New Adventures* novel *Human Nature*. Set at a meeting of Joan Redfern's WI group, the piece featured illustrations by Phil Bevan, which imagined actor Simon Callow as the character Alexander Shuttleworth. Reviewing the book in his last *Shelf Life* column, Craig Hinton confessed, 'I found myself caring about every character, and I freely admit that the emotionally-charged ending had me crying my eyes out.'



Posh totty

In an interview reflecting on his time as *Doctor Who*'s script editor in the 1980s, Andrew Cartmel revealed to David Bishop what sort of companion he'd have liked to have introduced had the series not been cancelled in 1989. "The safecracker would have been our new companion. We wanted a companion who was... more of an Emma Peel-type from *The Avengers*. As an upper class character, she could be quite intriguing... A darker companion would have been nice..." A one-off 'upper class' companion was eventually introduced in 2009's *Planet of the Dead*, in the shape of Lady Christina de Souza, played by Michelle Ryan. DWM

We are not monsters!

They were here first. You can understand why they're bitter. But what exactly was involved in updating the Silurians for the twenty-first century? We go underground with writer Chris Chibnall...

FEATURE BY **JASON ARNOPP**

"The Doctor needs you!"

In October 2008, this succinct e-mail message arrived in the inbox of Chris Chibnall, former *Torchwood* head-writer and the scribe behind *Doctor Who*'s 42. The sender was incoming *Doctor Who* showrunner Steven Moffat, who proceeded to lure Chris to a suitably exotic and glamorous location, where he and executive producer Piers Wenger could more effectively court him.

"As I headed off to Chiswick," Chris recalls, "I still had Piers' words ringing in my ears, from a phone conversation we'd had. He said, 'We've got one word we'd like you to think about', so I spent the intervening few days desperately trying to think what that word could be. And at no point did I think, 'Silurians'."

Yet that was the word. Chris almost fell off his chair. Silurians had been in his life for so long, he can't even remember when he first saw them. He can only assume it was "at a Merseyside local *Doctor Who* group or something."

"Piers handed me an action figure of a Sea Devil," he laughs. "In the absence of a Silurian figure! And then they said 'Oh by the way, it's a two-parter, yes?' So I fell off my chair again. And got drunk. I was excited! How could I not be? As a fan, it's such a gorgeous gift. But I also get to show my kids – everyone's kids! – who don't know the Silurians, a fantastic new monster. That's how you have to approach it: honouring the past, but showing it anew. Because it's pretty sobering to think that the original seven episodes went out 40 years ago."

The episodes in question formed 1970's TV tale, *Doctor Who and the Silurians*. Silurian creator Malcolm Hulke's story documented the Third Doctor's attempts to broker peace between Earth and a subterranean Silurian clan who wanted to reclaim their planet... only for that pesky Brigadier and his UNIT grunts to blow the misunderstood three-eyed proto-humans sky-high. The Silurians were next seen in 1984, joining forces with their aforementioned Sea Devil cousins, in the poorly-regarded Fifth Doctor story *Warriors of the Deep* (we say 'poorly-regarded', but everyone at **DWM** loves it).

Silurian history rolls out its latest chapter this month, with Chris' two-part story *The Hungry Earth*/*Cold Blood*. A wonderfully epic examination of humanity's (in)ability to deal with other races – or, if you want to get deeper, itself.

Silurians have traditionally occupied what you might call the Second Echelon of *Doctor Who* Monsters Which Might Come Back. Aptly, they dwell beneath Daleks and Cybermen, but alongside Sea Devils, Zygons and Ice Warriors. With that in mind, how surprised was Chris when Steven decided they should return?

"Like everyone else, I'd read the interviews with Steven in which he said *Doctor Who* needs to move forward and be new – which was absolutely right. So when you're sitting there with a beer and he says the word 'Silurians', you're like, 'Oh! I didn't expect that one'. But if anything, they're even more relevant now... or rather, more in the public consciousness, in terms of the issues surrounding their existence and what they want. They were a very prescient creation of Malcolm Hulke's – you can't say enough good things about that man. He's one of the all-time great *Doctor Who* writers and has had a massive impact on the show.

"I love *Doctor Who and the Silurians*," he continues. "It's a cracking story and beautifully sets up so many things for the Pertwee era: that sense of morality, the 'realness' of the world. The scene where Geoffrey Palmer manages to infect a train station feels so real and chilling. It's got great monsters, and complex dilemmas. *Warriors of the Deep* is obviously a bit trickier, because everyone involved in the production has talked about how compromised it was. I don't think that's being rude – they all say as much, very candidly, on the DVD documentary *The Depths*. It doesn't seem like anyone was happy with it. I have to say I found that documentary very revealing and helpful."

Did Steven give you many pointers for your own story?

"Literally a word and sentence. The word was 'Silurian'. The sentence was, 'We're drilling down... someone else is drilling up'. That went into the dialogue, because it's such a great line – one of those irresistible ideas. The Silurians have a very specific story, in many ways. It's not like you can have a Silurian spaceship landing and invading! In some ways, you have a somewhat limited palette with which to tell the story. But it's a great story! Once you've got Silurians and a drill, it's about how you can create an interesting world, and interesting characters, for them to encounter."

The new Silurians prepare to reclaim the Earth...

Dentistry, Silurian style? Or something more sinister?

Did the Silurians' necessary story elements make your task feel more like a remake than perhaps it might have with another returning monster?

"Yes, but you have to treat them like a new monster. All of us and everybody reading this magazine, will know the back-story of the Silurians. But you can't put this story out on a Saturday night and expect anyone to know that story: it's not fair on the seven million people who haven't seen the original. So in terms of the overarching events – particularly in Episode 8, they *are* close to a kind-of reimagining of the 1970 story. But where it then goes is somewhere very different, I think..."

"They're even more relevant now... in terms of the issues surrounding their existence and what they want..."

The first thing Chris did, "on Steven's advice", was revisit *Doctor Who and the Cave-Monsters*, Malcolm Hulke's Target novelization of that first TV adventure, "which was even better than I remembered – and I'd remember it was pretty bloody good. In that, you can see very clearly Malcolm Hulke's unfettered vision for the Silurian race. So that was the starting point: telling the story of the Silurians with twenty-first-century techniques at our disposal. After I'd read that, I went back with a story idea and a list of things I wanted us to get on screen."

At the forefront of that list, of course, were thoughts on how Silurians should look in 2010. Chris' approach was predicated by how they could best be characterised.

"The Silurian characterisation in Malcolm Hulke's novel had been quite detailed, which obviously didn't come across in the same way in

➤

We are not monsters!

"You lot seem to get a new look almost as often as I do..."

◀ the television version. So I wanted our Silurians to have individualized prosthetics. Monsters are really expensive, but they're especially so with prosthetics, because you have to sculpt them to each individual actor's face. So the budget plays into certain design considerations. For example, the Silurian troops have those warrior masks, which you'll see more of in Episode 9. Masks allow you to use CGI multiplication more effectively, so you can get more troops onscreen. Another decision we had to make was that the Silurian warrior class – including Alaya in Episode 8, then Commander Restac in 9 – were from the same genetic chain, so looked the same and could be played by Neve McIntosh. The good thing about *Doctor Who* is that you can justify that in a line, which you can't do in some other shows!"

Chris felt it was vital for the Silurians to feel like a real *society*. "They have different agendas," he says. "They're not a homogenous race saying, 'We will invade!' They are a reflection of us. I think that's very clear. And individual aliens, with different characters, also gets you good actors. The key thing in *Doctor Who* is The Doctor Talking To The Alien. That's almost the hardest scene to do, in some ways, *if* you've got an immoveable mask or a robotic head or whatever. Because what you want, as on any show, are great scenes for the actors to perform. You want to get a great actor up against Matt Smith, because he's the single best young acting talent in the country. So it's got to be about the acting."

Was there a lot of preliminary discussion about whether to lose the Silurians' third eye, which was a distinctive facial feature in previous stories? "Yes, those discussions happened really early on. I asked Steven what he thought about the third eye and he said he didn't really want it. Davros has a third eye, and we needed to keep what was unique about the Silurians. I was really happy with that decision, because this story is clearly about the relationship between the Silurian and human races, and their similarities. The third eye also performed a lot of functions in both the original and *Warriors of the Deep*. You want to take some of those functions away, because it should be about the characters".

"The key phrase in all our thinking was Malcolm Hulke's original phrase, '*Homo reptilia*'. You can argue for ages about whether they're Silurians, or Eocenes, but actually what they really are is *Homo reptilia*. That was the phrase I kept banging home. They are Lizard Men. And Women! That was another big decision. There aren't enough female monsters. Why is that? Apart from the fact that men are generally more likely to be doing the invading! Perhaps because this isn't a traditional invasion story, you can play around with that a little bit more."

Chris' script also specified that the Silurian voice "is not electronic, whispered, or treated," unlike in past stories, "but neo-human, expressive, emotive."

"The Silurians' voices never quite made sense to me," he admits. " I can see why they did it – particularly in the original. Still, once they become the rubber creatures with the flashing lights on their heads and the really incomprehensible voices, you're losing the drama. The drama is always the Doctor versus a Silurian. So you want to make sure there aren't too many barriers to that."

Any disgruntled fans will hopefully be placated by the new Silurian abilities. Flicky tongue! Infectious venom!

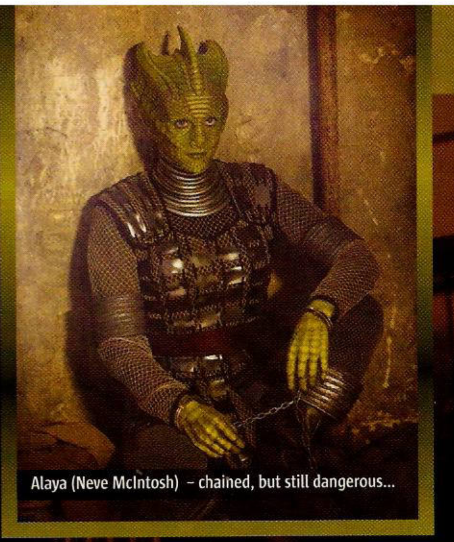
"I was really conscious that if you're not going to do the third eye, or the voice, you need something else. It's not like we're unaware we're doing these things: nothing happens in a cavalier fashion, believe me! In all these decisions, you're aware that some people are actually going to be really cross about it. I'm sure I would feel the same, but it's also about moving the show on and making it new. So you offer other things: the Silurians' weapons, for instance. In the tone meeting and in the script, I was very specific that they have to look like the discs of the Sea Devils' guns from 1973! I really wanted that, to show that they are related and have the same technology."

Early drafts of Chris' script for *The Hungry Earth* (or *The Ground Beneath Their Feet*, as it was known for a while) featured "a whole sequence with CGI creatures chasing the Doctor and Amy down as soon as they arrive! I wanted to open with a big monster in the first five minutes. A lovely rollercoaster opening, with creatures who terrorised everyone just as the Doctor and Amy arrive, so they walk into an attack. It was a big old number, with new CGI creatures called Armasaurs. I even sent Steven a photo of what they should look like, nicked off a David Attenborough documentary, which Steven showed to his son, who gave them the stamp of approval!"

Even as he wrote that sequence, though, Chris suspected it was overly ambitious and might have to be trimmed or lost altogether. "Which is of course what happened! We couldn't afford CGI creatures *and* Silurians! So bye bye Armasaurs. The whole process of writing *Doctor Who* and taking it through to production is bridging the gap between what you'd love to see on screen and what's achievable. The show lives in that gap and that's where the uniqueness of *Doctor Who* is created. I really believe that. So we ended up replacing the creatures with the 'quicksand': something a bit spookier, a bit more *Doctor Who*-y, and I'm really happy with that."

Right from the start, Chris knew he didn't want UNIT to be involved in this story. "That was one of the first things I said to Steven," he remembers. "I wanted it all to be much more emotive and... human."

Hence the energy barrier which encases Cwmtaff, keeping the outside world safely at bay? "Yeah! There are a few love-letters to the Pertwee era in there, and that's one of them. You absolutely want to lock the outside world out, so that the characters have to survive on their wits. You put them under pressure and then you put them under more. From Episode 8 to 9, the pressure just increases!"



Alaya (Neve McIntosh) – chained, but still dangerous...

One FX-heavy constant from the beginning, however, was the vast Silurian city. "That's clearly the cool image that they couldn't do in 1970 and also a great contrast. The city of the Silurians, versus a tiny little village. I wanted *Passport to Pimlico* meets *Tremors*! A village versus a city really showed the scale of a big branch of the Silurian race."

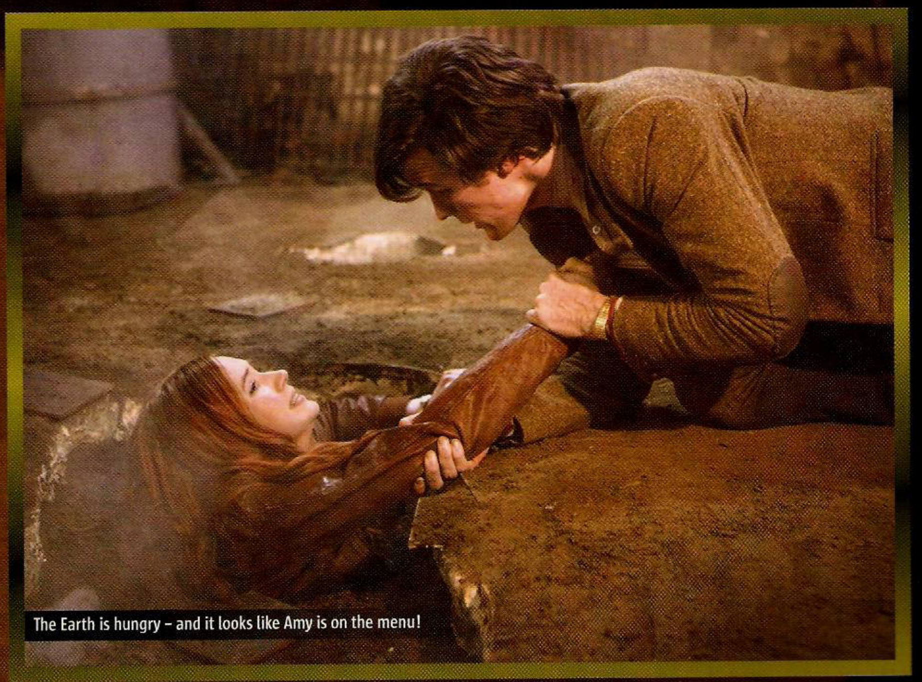
The city's revelation at the end of *The Hungry Earth* made for an epic *Doctor Who* cliffhanger, but an unusual one, in that the Doctor *isn't* about to die!

"What you've got at the end of Episode 8 are lots of questions about what's happening next week. How infected is Tony? Who, if anyone, is going to be responsible for Alaya's death – is that prediction right? What's going to happen to Amy? And then you have the Doctor and Nasreen seeing the city. It's 'Where are we going next?', rather than life-or-death, which is interesting, because I think Steven did much the same at the end of *The Time of Angels*, which has a very non-traditional cliffhanger. Whenever you write *Doctor Who*, you realise that there are so many variations."

Did Chris have to do much in the way of research on geology and/or mining, or were those already interests of his?

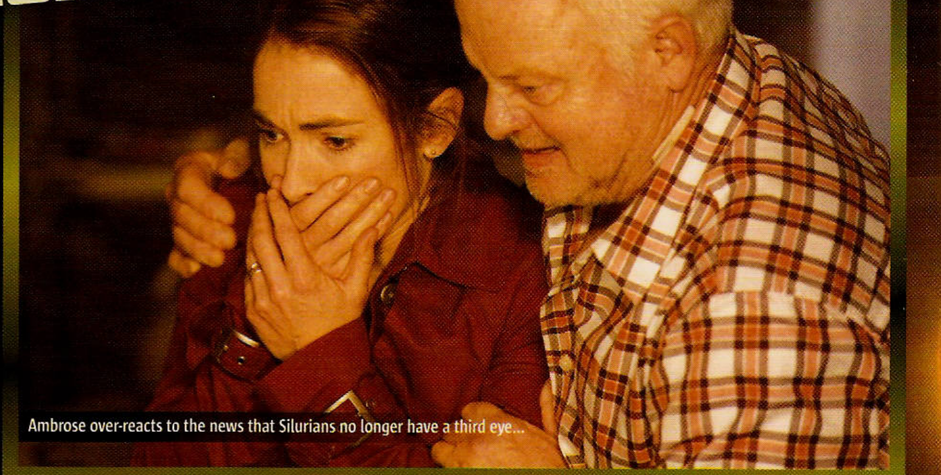
"They weren't already interests, but I did a lot of reading. That's one of the great things about writing *Doctor Who*: you sit down to do it and go, 'Ah! *Now*...' So I read about the Kola Superdeep Borehole in Russia and looked into that quite extensively. I looked into how far people had ▶

"There aren't enough female monsters. Men are generally more likely to be doing the invading!"



The Earth is hungry – and it looks like Amy is on the menu!

We are not monsters!


Ambrose over-reacts to the news that Silurians no longer have a third eye...

previously drilled into the Earth and made sure the Discovery Drill Project outdid it!"

Is it possible, do you think, for lifeforms to exist, deep inside the Earth?

"I don't know. The interesting thing is, that when the Kola Superdeep Borehole drilled down, they found some extraordinary things like water, that they didn't think was possible. They found a lot of things which contradicted existing knowledge. So it's not beyond the realms of possibility. I mean, I doubt it, but equally, I think that's what so lovely about the idea. You can't rule it out, because we don't know! We've only been down 15 kilometres and that's in the last 15 years. What if you double that? That's nowhere near the centre of the Earth! There's so much we don't know and that's the great thing about *Doctor Who*."

> **"The Hungry Earth kind of takes you by the hand, before Cold Blood leads you into darker moral territory..."**

The Hungry Earth and *Cold Blood* could be read as somewhat pessimistic views of humanity. Yet the five main human characters – Discovery boss Nasreen Chaudhry, her project manager Tony Mack and Northover family Mo, Ambrose and Elliot – represent quite a broad spectrum of Earthlings.

"Yeah, they should absolutely be a microcosm of humanity," says Chris. "There are different views in there and different types of behaviour. Some of those people represent hope, some represent a more cynical view and they all have different motivations. The whole story, particularly in *Cold Blood*, becomes about the things we'd all do for our family and friends."

The nice thing about the story is, that even when its characters do Bad Things, we can fully understand why. Their actions, no matter how dark, are relatable.

"I like it when characters do wrong things for the right reasons – and equally, when they do right things for the wrong reasons. That's where drama is, really. In *Cold Blood*, one Silurian says to another one, 'We're not monsters'. You could cut every single line in the show, but actually keep that one in! I love a green lizard-man saying that to another one! But that's an interesting question in this story: who behaves correctly? *The Hungry Earth* kind of takes you by the hand, before *Cold Blood* leads you into darker moral territory..."

So the Silurians are back among us, whipping up debate while whipping out their tongues. Hooray! Huge moral debates aside, Chris admits that his fundamental mission statement is to "make everyone love these creatures as much as I do. And absolutely the most important thing is to ensure that, on the following Monday morning, kids from six to 16 are being Silurians in the playground..."

Syal vs Silurians!

Hi Meera! Look at you, playing Nasreen Chaudhry in *Doctor Who*! How did you enter the show's orbit?

"I don't whether it was because my agent had been approaching them every series; because I'd worked with Steven [Moffat] on *Jekyll*; or just because the right part came up. But I said yes without even knowing what the part was! As soon as they said, "*Doctor Who*" I said, "Yeah!" I thought I might have a couple of scenes. Maybe meet the Doctor... maybe enter the TARDIS... but to get *everything!*"

For all you knew, you could have been some goose-headed alien...

"I could have – and I would've been really happy with that. At least I'd have been part of the family. Part of the TV legend that is *Doctor Who!* There's nothing on television that quite gives you that caché, actually. That's why they're getting people like Bill Nighy, David Morrissey and John Simm, just amazing actors. It's got that caché... and we all have children who will be incredibly impressed! A bit of you wants to play the monster... but when I saw the Silurian actors and what they had to endure in the make-up trailer, I thought best not! When you've been sitting in a make-up chair since five in the morning, then there's a full day of filming, and *then* it takes an hour to get the make-up off... that's an incredibly long day."

What appeals to you about this Silurian two-parter?

"I love the arc of it. The second episode is really not what you expect. You think it's going to be 'goodies versus baddies' and full-on war, but it's a lot more complex than that. Much more than a bloody battle to the death! I love the way the story suddenly changes tack. Of course, there's still death in it, though! It's dark."

How did you like *Doctor Who* when it returned in 2005?

"I hadn't been optimistic: it really could have gone either way. Part of its quaintness was that it was sometimes slightly amateur, with the special effects and the '*Doctor Who* run' as we called it, with aliens chasing people off the set, then back on to it again, because there wasn't enough room! That was part of its charm. I always liked the way it managed to tread that twilight zone of psychological weirdness as well as monsters... and *that* was what the series picked up on from the last franchise. It's really gone for the existential, philosophical stuff, as well as the special effects. So it's a great marriage: *Doctor Who* for the modern age. There's great emotion and a really vulnerable Doctor. He's not human, but he certainly has human frailty, jealousy, insecurity and all of those things. The old Doctors were all-powerful, all-knowing and a bit enigmatic. There's a frailty in the new breed of Doctor, which is great."

Have any modern *Doctor Who* episodes particularly stood out for you?

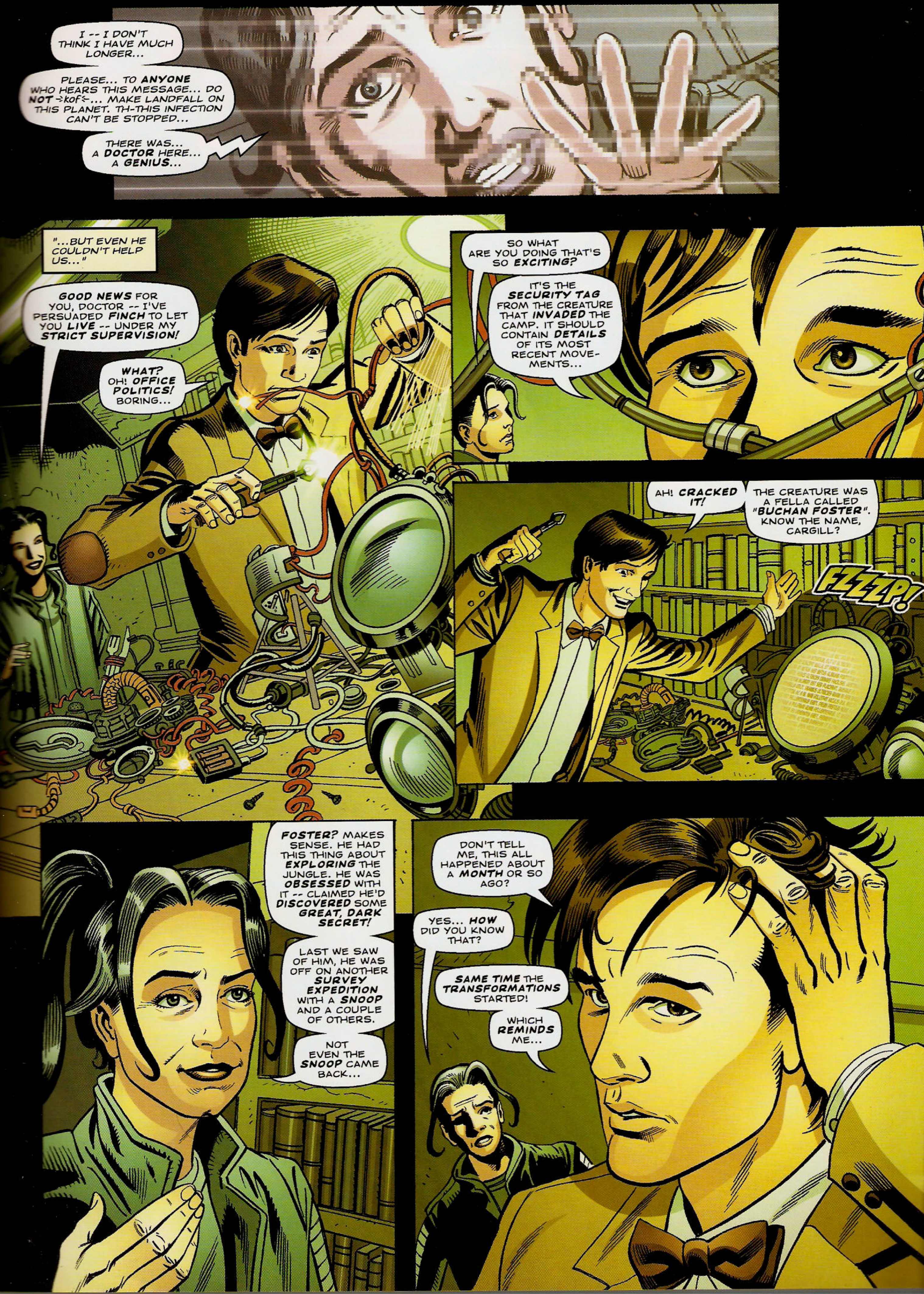
"Definitely the one with the air-raid children and the gasmasks: 'Are you my mummy?' [2005's *The Empty Child/ The Doctor Dances*] That really scared me. Also the Weeping Angels [2007's *Blink*], which was an amazing episode. In fact, both of those were Steven's! It just happens to be true. I also found the one with the water-monsters on Mars [2009's *The Waters of Mars*] quite scary, too. That stuff worms its way into your subsconscious and your dreams, which is what good sci-fi should do, really. Usually, I'm only woken up by cheese or children!"

As you said, you worked on Steven Moffat's 2007 TV series *Jekyll*. Fun?

"I loved it. Actually, I was very surprised it didn't go for a second series, because what Steven had done with it was so extraordinary. What Jimmy Nesbitt did with the role was *so* extraordinary. It didn't go for the full-blown 'disappear behind the table and come up with hairy hands' routine! James did it with minimal prosthetics: lenses and teeth, and that was it. He did it from the inside, channeling evil! Actually, I wasn't allowed to see him in his lenses and teeth until we were on set. When I did, I screamed and burst into tears, then ran off! I was so scared! Jimmy just laughed and thought it was incredibly funny. That was a brilliant moment when reality and fantasy met."

As you're both an actor and a writer, would you ever like to pen a *Doctor Who* script?

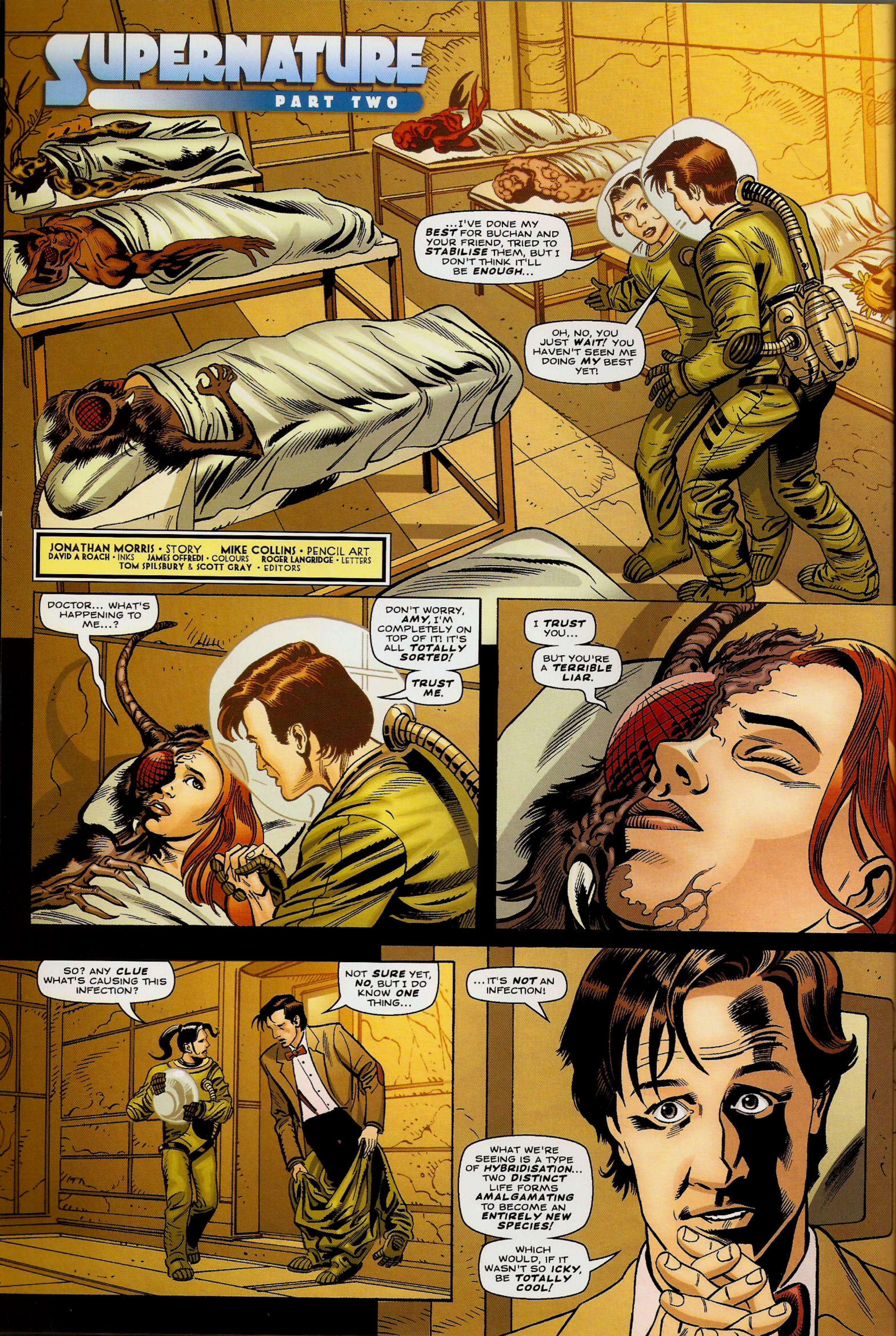
"Are you kidding? Yes! What an amazing challenge! It'd be an honour. But my God, you'd have to step right up to the plate because the standard's so high. Also, it's been running so long that you'd have to wonder what hasn't been done..."

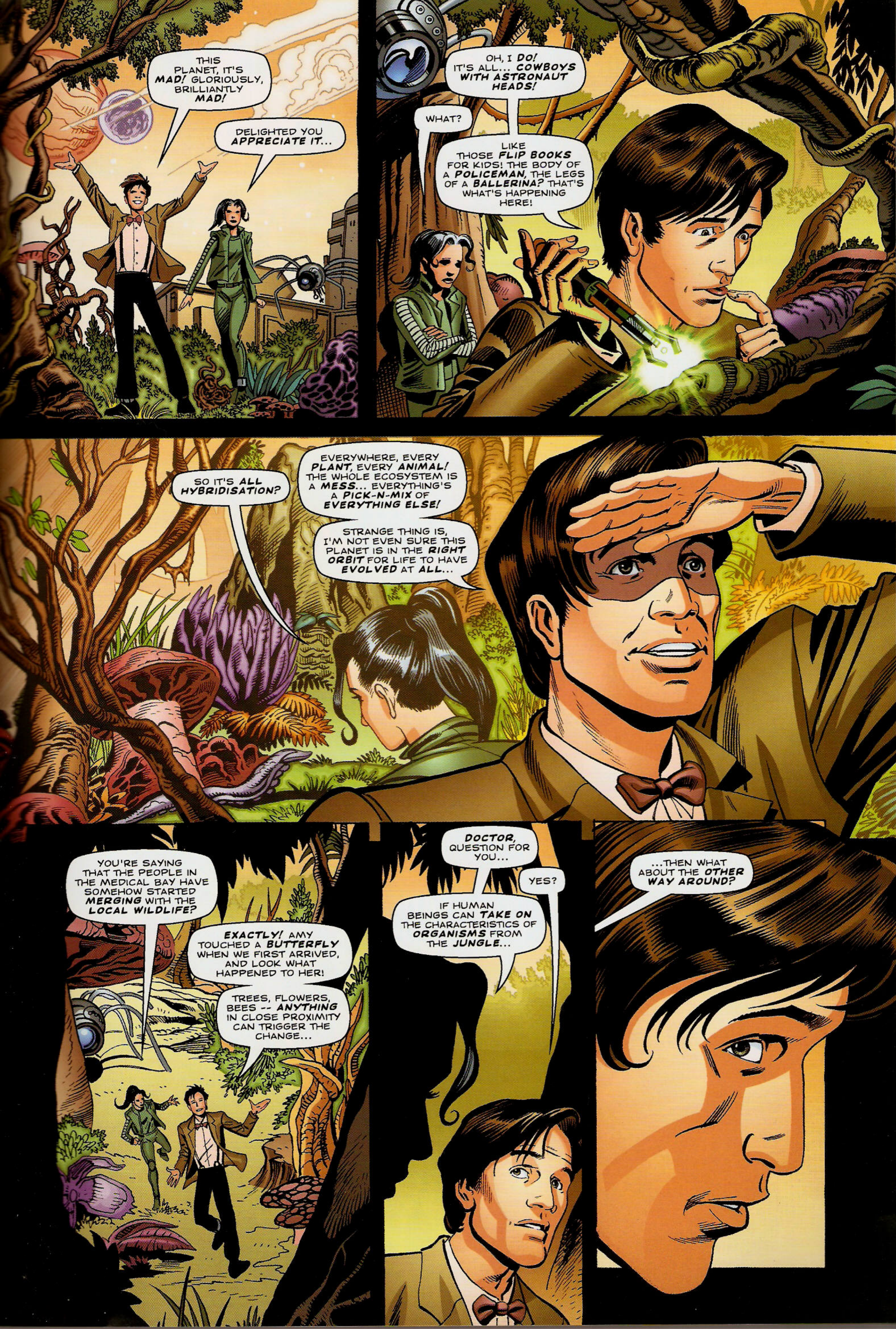

I -- I DON'T THINK I HAVE MUCH LONGER...
PLEASE... TO ANYONE WHO HEARS THIS MESSAGE... DO NOT ⇒kof⇐... MAKE LANDFALL ON THIS PLANET. TH-THIS INFECTION CAN'T BE STOPPED...
THERE WAS... A DOCTOR HERE... A GENIUS...
"...BUT EVEN HE COULDN'T HELP US..."
GOOD NEWS FOR YOU, DOCTOR -- I'VE PERSUADED FINCH TO LET YOU LIVE -- UNDER MY STRICT SUPERVISION!
WHAT? OH! OFFICE POLITICS! BORING...
SO WHAT ARE YOU DOING THAT'S SO EXCITING?
IT'S THE SECURITY TAG FROM THE CREATURE THAT INVADED THE CAMP. IT SHOULD CONTAIN DETAILS OF ITS MOST RECENT MOVEMENTS...
AH! CRACKED IT!
THE CREATURE WAS A FELLA CALLED "BUCHAN FOSTER". KNOW THE NAME, CARGILL?
FZZZP!
FOSTER? MAKES SENSE. HE HAD THIS THING ABOUT EXPLORING THE JUNGLE. HE WAS OBSESSED WITH IT -- CLAIMED HE'D DISCOVERED SOME GREAT, DARK SECRET!
LAST WE SAW OF HIM, HE WAS OFF ON ANOTHER SURVEY EXPEDITION WITH A SNOOP AND A COUPLE OF OTHERS.
NOT EVEN THE SNOOP CAME BACK...
DON'T TELL ME, THIS ALL HAPPENED ABOUT A MONTH OR SO AGO?
YES... HOW DID YOU KNOW THAT?
SAME TIME THE TRANSFORMATIONS STARTED!
WHICH REMINDS ME...

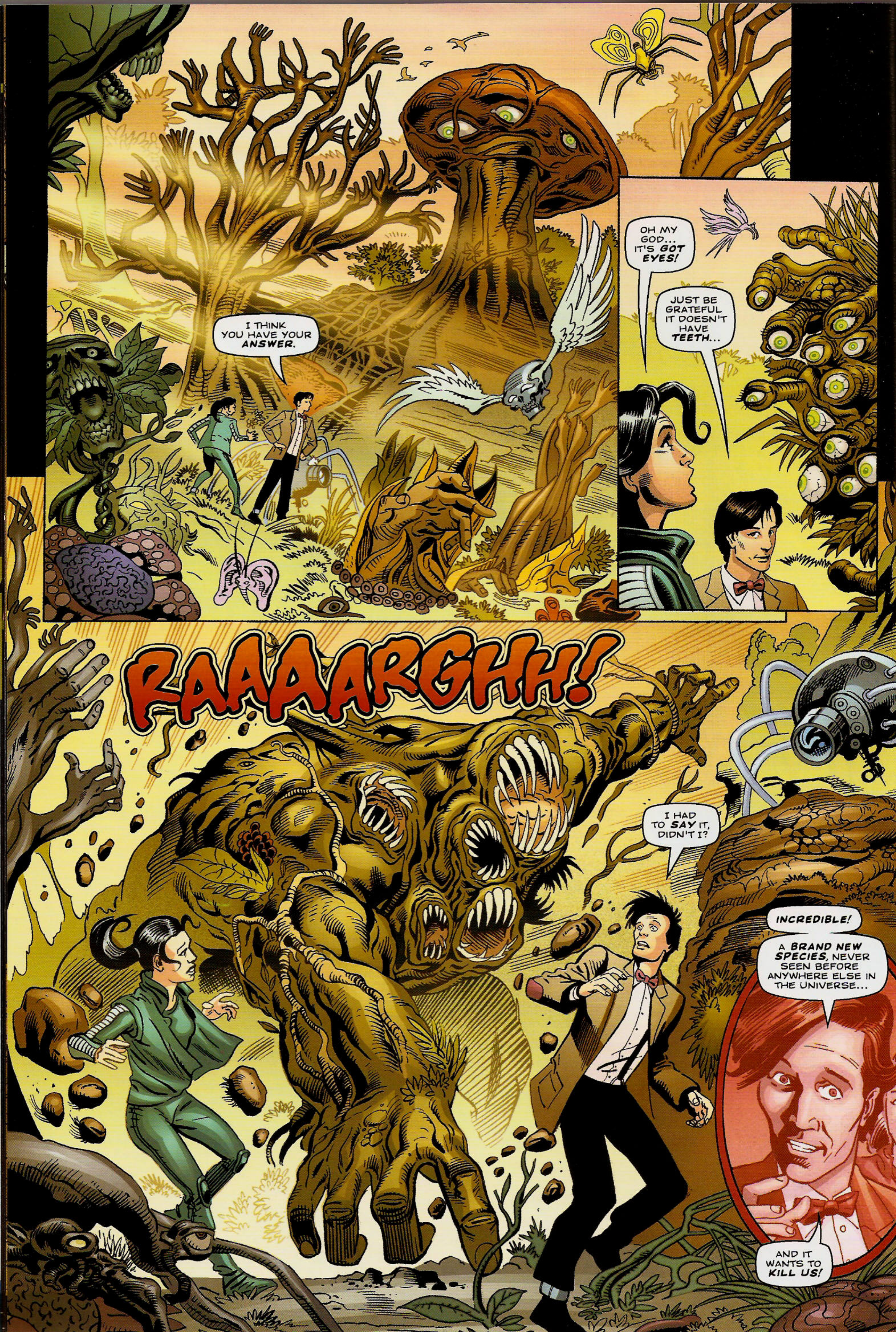
SUPERNATURE

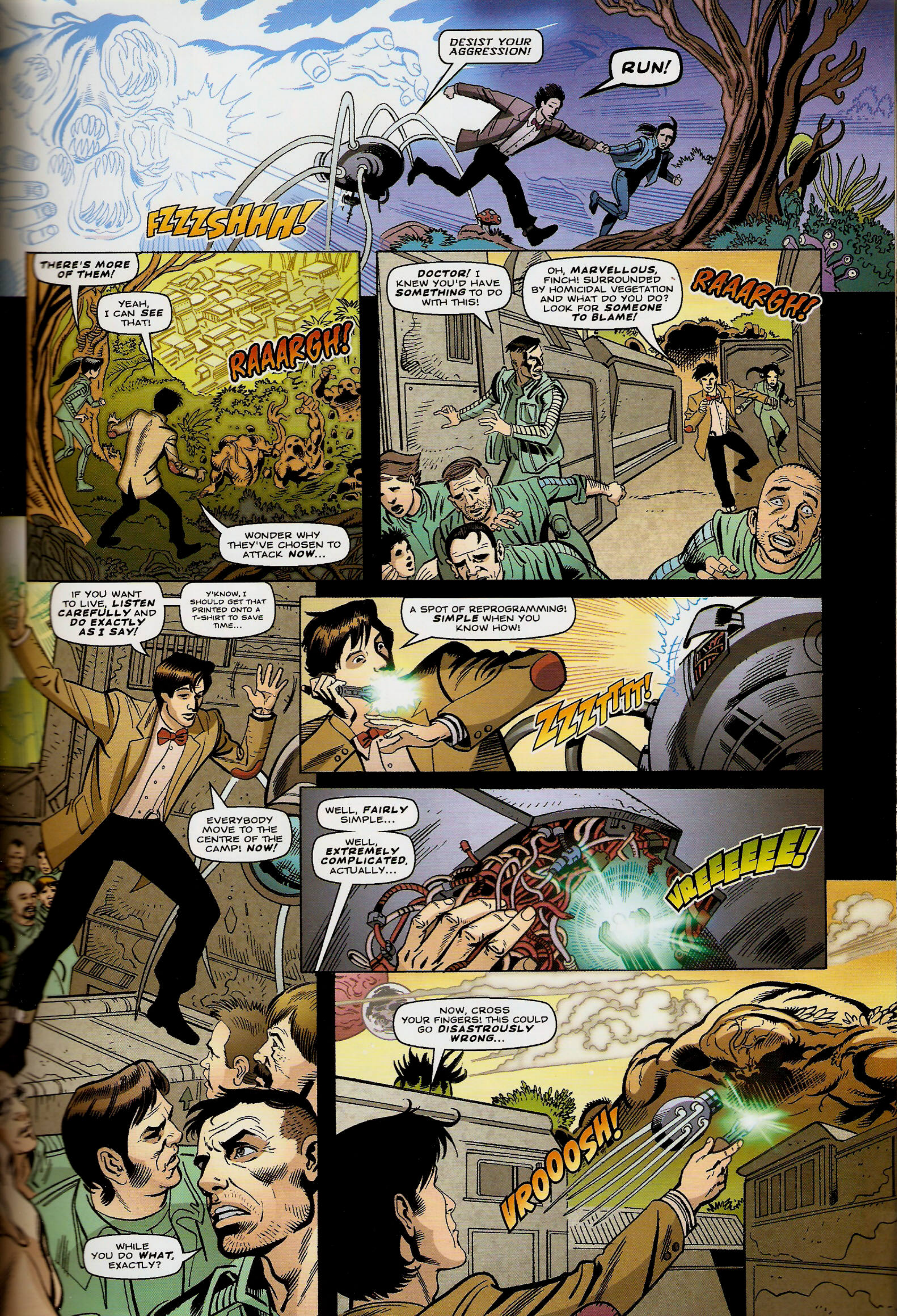
PART TWO

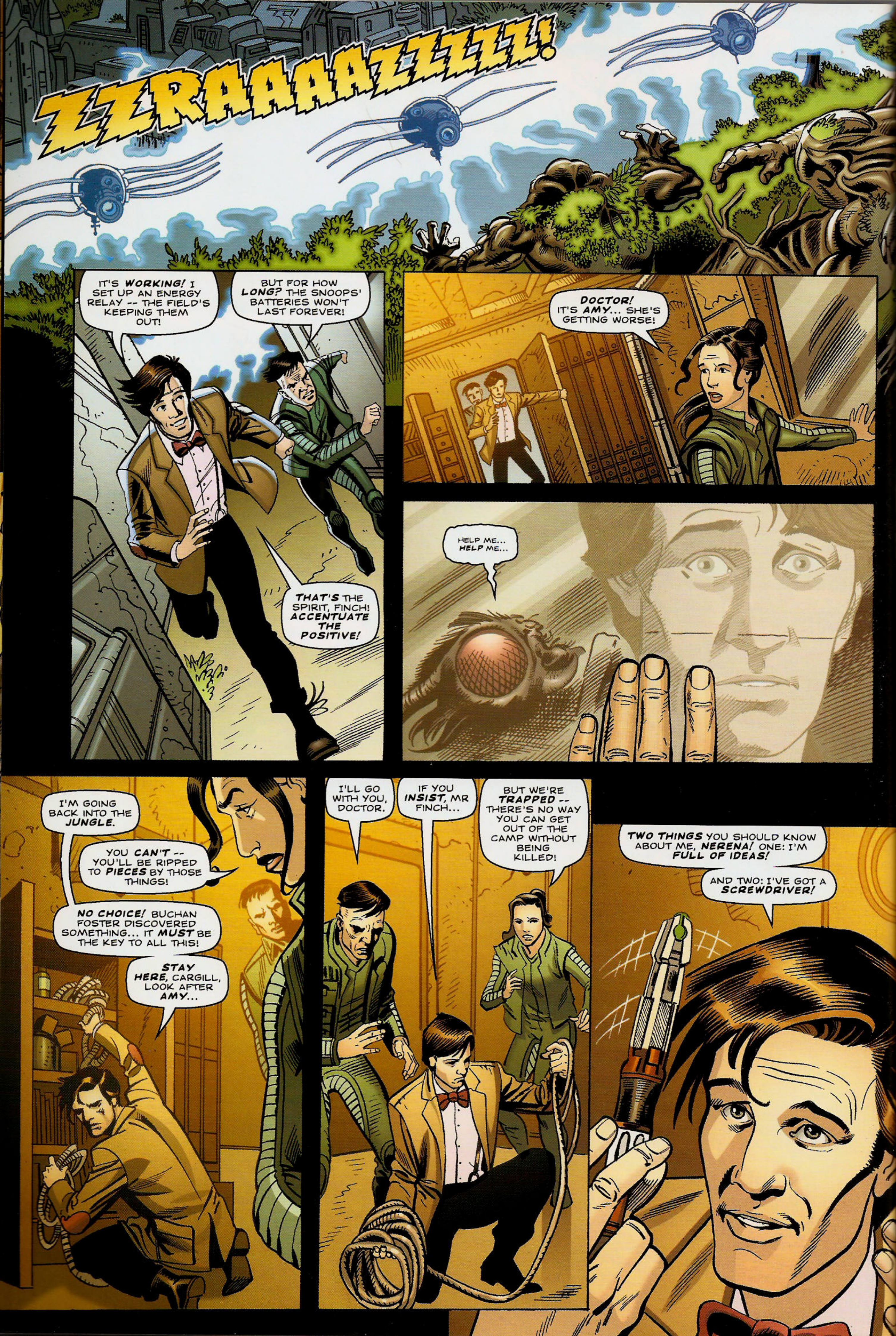
JONATHAN MORRIS • STORY **MIKE COLLINS** • PENCIL ART
DAVID A ROACH • INKS **JAMES OFFREDI** • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY & **SCOTT GRAY** • EDITORS

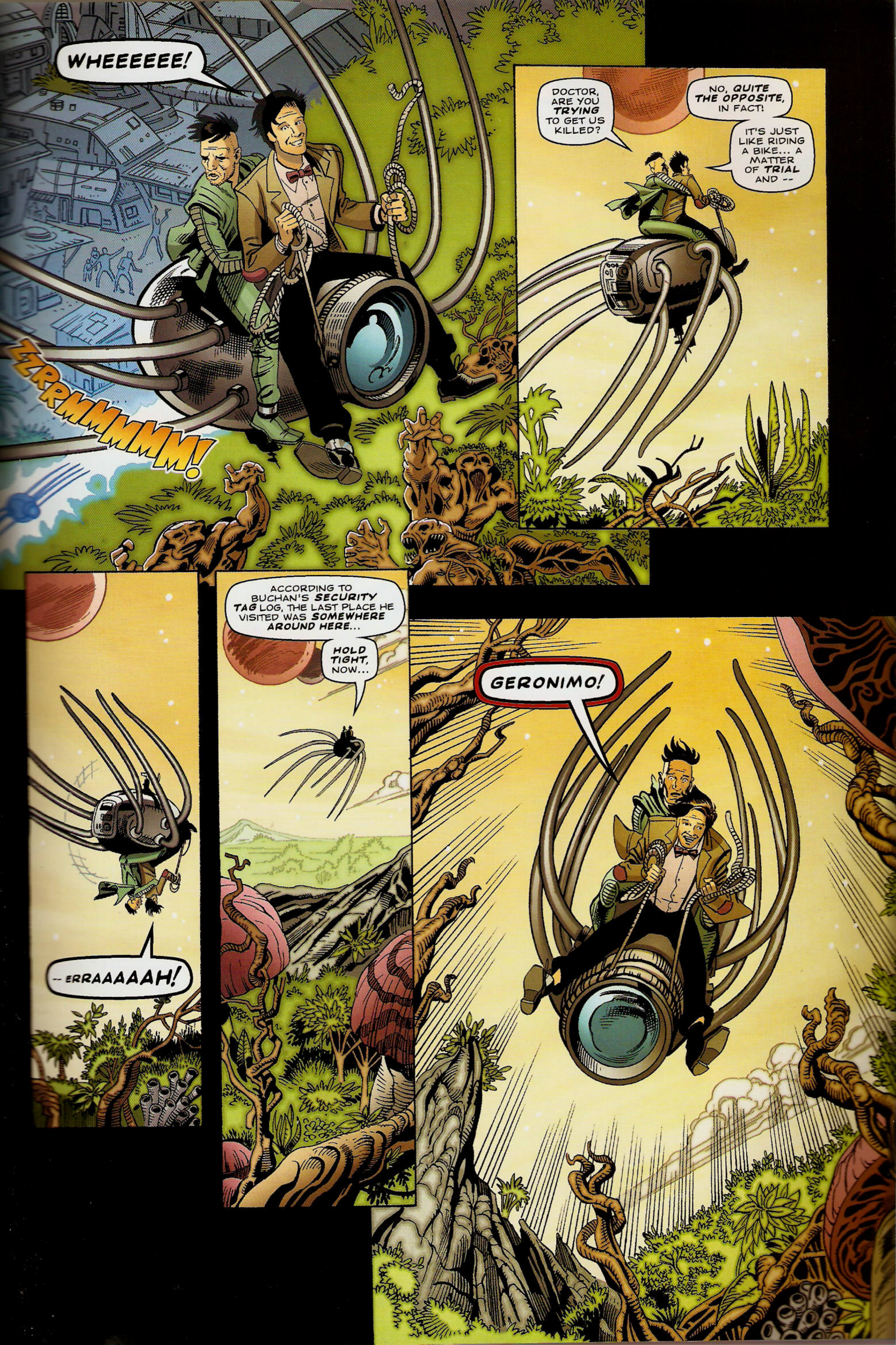

...I'VE DONE MY BEST FOR BUCHAN AND YOUR FRIEND, TRIED TO STABILISE THEM, BUT I DON'T THINK IT'LL BE ENOUGH...
OH, NO, YOU JUST WAIT! YOU HAVEN'T SEEN ME DOING MY BEST YET!
DOCTOR... WHAT'S HAPPENING TO ME...?
DON'T WORRY, AMY, I'M COMPLETELY ON TOP OF IT! IT'S ALL TOTALLY SORTED!
TRUST ME.
I TRUST YOU...
BUT YOU'RE A TERRIBLE LIAR.
SO? ANY CLUE WHAT'S CAUSING THIS INFECTION?
NOT SURE YET, NO, BUT I DO KNOW ONE THING...
...IT'S NOT AN INFECTION!
WHAT WE'RE SEEING IS A TYPE OF HYBRIDISATION... TWO DISTINCT LIFE FORMS AMALGAMATING TO BECOME AN ENTIRELY NEW SPECIES!
WHICH WOULD, IF IT WASN'T SO ICKY, BE TOTALLY COOL!

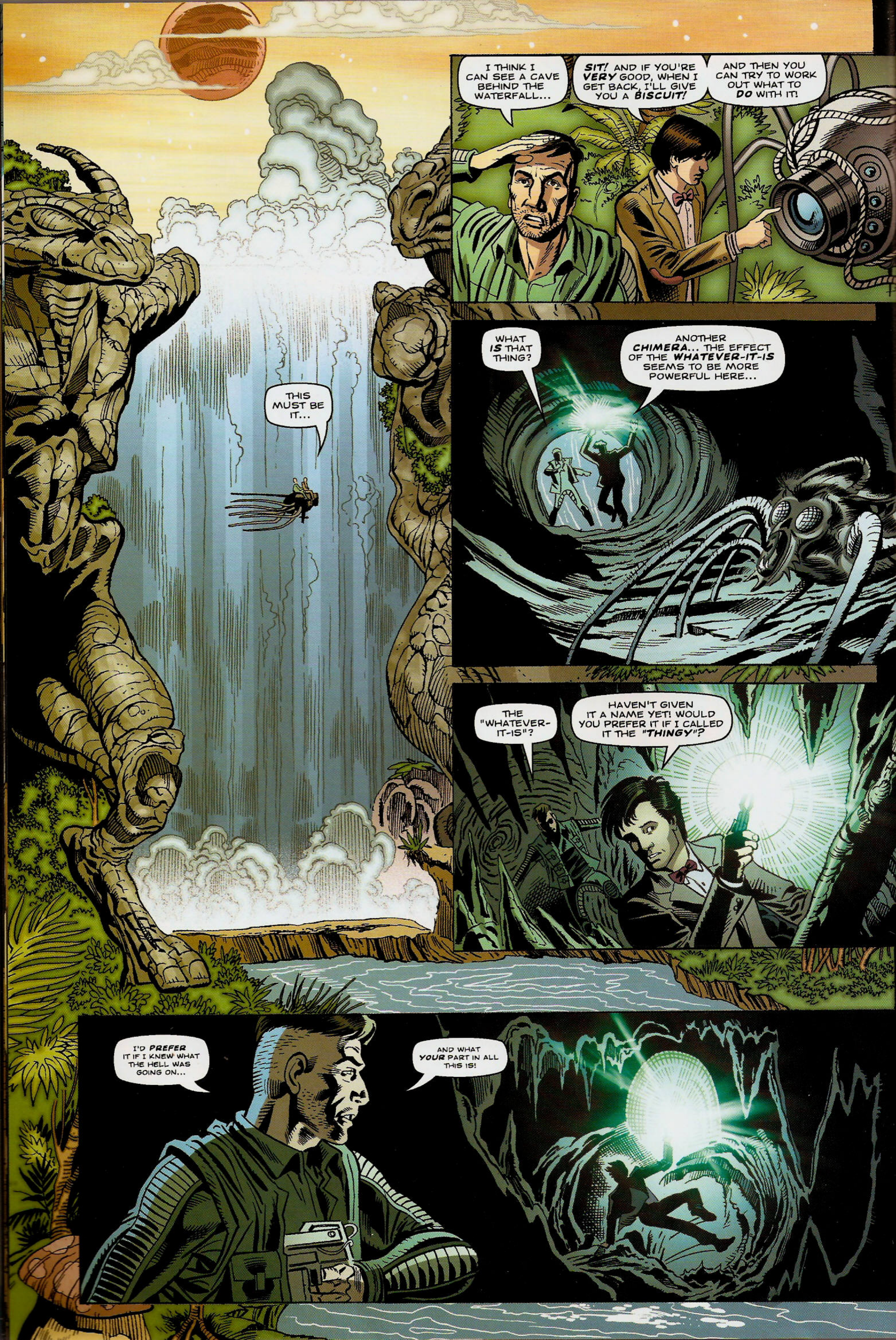

THIS PLANET, IT'S MAD! GLORIOUSLY, BRILLIANTLY MAD!
DELIGHTED YOU APPRECIATE IT...
OH, I DO! IT'S ALL... COWBOYS WITH ASTRONAUT HEADS!
WHAT?
LIKE THOSE FLIP BOOKS FOR KIDS! THE BODY OF A POLICEMAN, THE LEGS OF A BALLERINA? THAT'S WHAT'S HAPPENING HERE!
SO IT'S ALL HYBRIDISATION?
EVERYWHERE, EVERY PLANT, EVERY ANIMAL! THE WHOLE ECOSYSTEM IS A MESS... EVERYTHING'S A PICK-N-MIX OF EVERYTHING ELSE!
STRANGE THING IS, I'M NOT EVEN SURE THIS PLANET IS IN THE RIGHT ORBIT FOR LIFE TO HAVE EVOLVED AT ALL...
YOU'RE SAYING THAT THE PEOPLE IN THE MEDICAL BAY HAVE SOMEHOW STARTED MERGING WITH THE LOCAL WILDLIFE?
EXACTLY! AMY TOUCHED A BUTTERFLY WHEN WE FIRST ARRIVED, AND LOOK WHAT HAPPENED TO HER!
TREES, FLOWERS, BEES -- ANYTHING IN CLOSE PROXIMITY CAN TRIGGER THE CHANGE...
DOCTOR, QUESTION FOR YOU...
YES?
IF HUMAN BEINGS CAN TAKE ON THE CHARACTERISTICS OF ORGANISMS FROM THE JUNGLE...
...THEN WHAT ABOUT THE OTHER WAY AROUND?

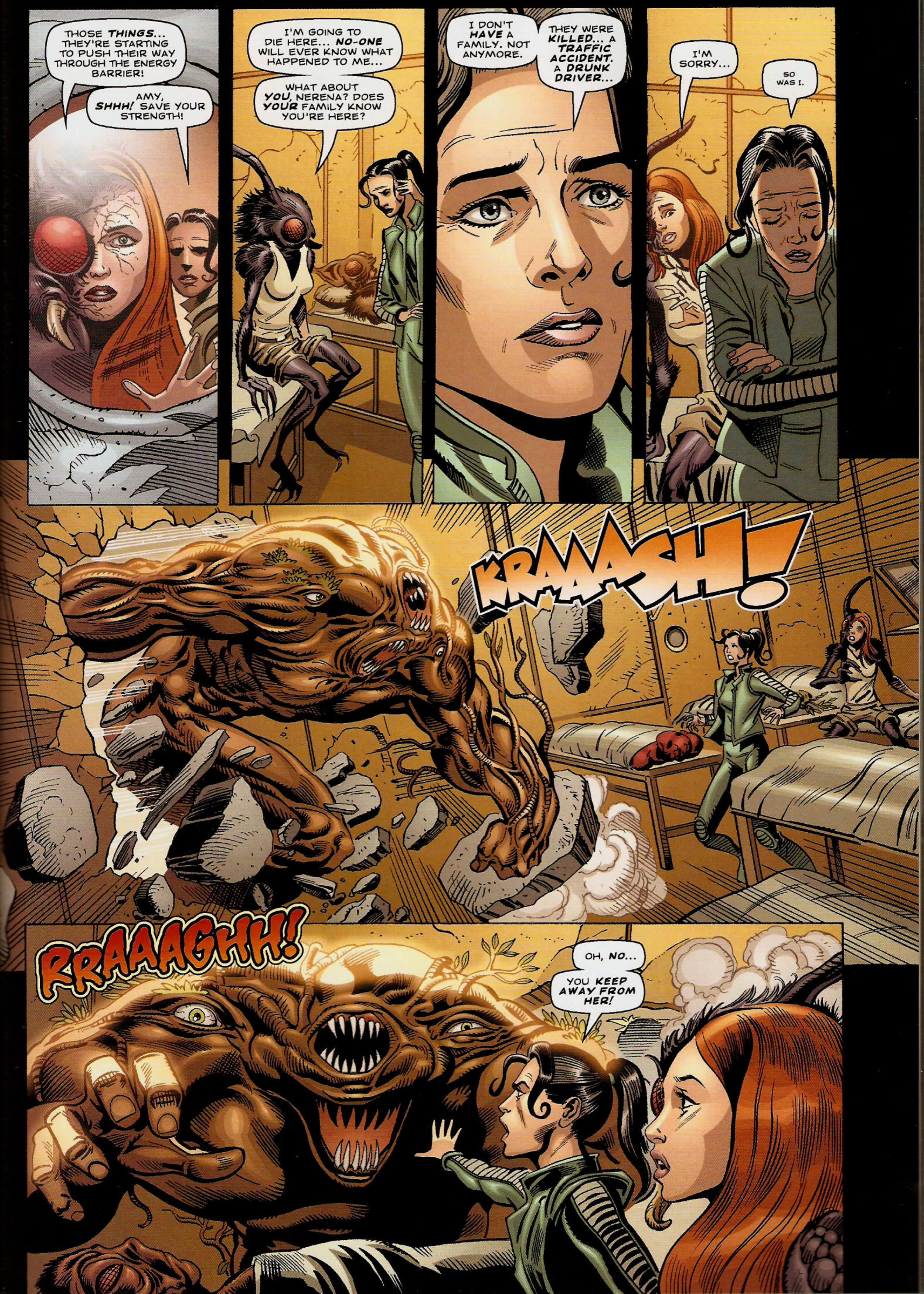

I THINK YOU HAVE YOUR **ANSWER**.
OH MY GOD... IT'S **GOT EYES!**
JUST BE GRATEFUL IT DOESN'T HAVE **TEETH**...
RAAAARGHH!
I HAD TO **SAY** IT, DIDN'T I?
INCREDIBLE!
A **BRAND NEW SPECIES**, NEVER SEEN BEFORE ANYWHERE ELSE IN THE UNIVERSE...
AND IT WANTS TO **KILL US!**

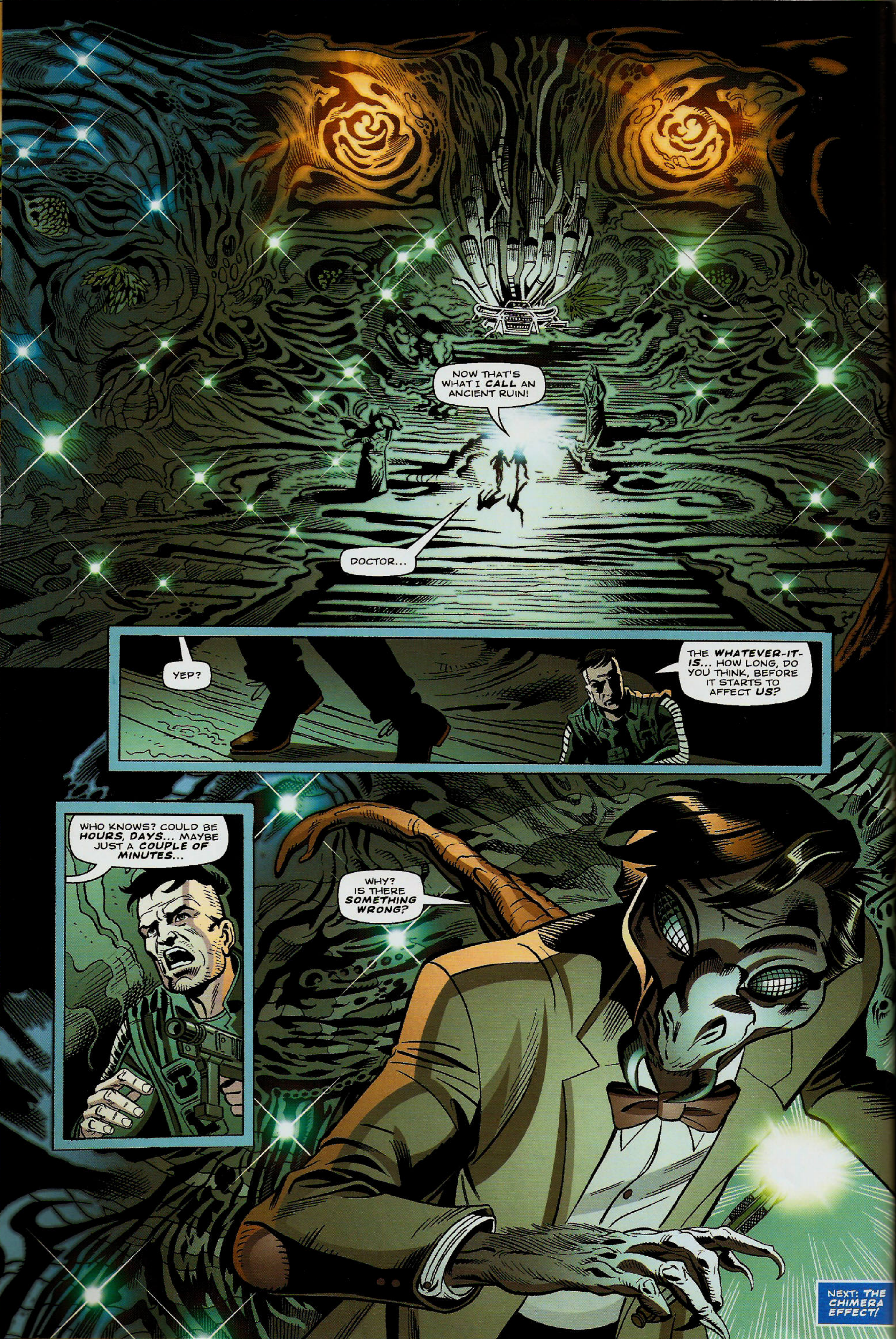

DESIST YOUR AGGRESSION!
RUN!
FZZZSHHH!
THERE'S MORE OF THEM!
YEAH, I CAN SEE THAT!
RAAARGH!
WONDER WHY THEY'VE CHOSEN TO ATTACK NOW...
DOCTOR! I KNEW YOU'D HAVE SOMETHING TO DO WITH THIS!
OH, MARVELLOUS, FINCH! SURROUNDED BY HOMICIDAL VEGETATION AND WHAT DO YOU DO? LOOK FOR SOMEONE TO BLAME!
RAAARGH!
IF YOU WANT TO LIVE, LISTEN CAREFULLY AND DO EXACTLY AS I SAY!
Y'KNOW, I SHOULD GET THAT PRINTED ONTO A T-SHIRT TO SAVE TIME...
EVERYBODY MOVE TO THE CENTRE OF THE CAMP! NOW!
WHILE YOU DO WHAT, EXACTLY?
A SPOT OF REPROGRAMMING! SIMPLE WHEN YOU KNOW HOW!
ZZZTTTT!
WELL, FAIRLY SIMPLE...
WELL, EXTREMELY COMPLICATED, ACTUALLY...
VREEEEEE!
NOW, CROSS YOUR FINGERS! THIS COULD GO DISASTROUSLY WRONG...
VROOOSH!


ZZRAAAAAZZZZZ!
IT'S WORKING! I SET UP AN ENERGY RELAY -- THE FIELD'S KEEPING THEM OUT!
BUT FOR HOW LONG? THE SNOOPS' BATTERIES WON'T LAST FOREVER!
THAT'S THE SPIRIT, FINCH! ACCENTUATE THE POSITIVE!
DOCTOR! IT'S AMY... SHE'S GETTING WORSE!
HELP ME... HELP ME...
I'M GOING BACK INTO THE JUNGLE.
YOU CAN'T -- YOU'LL BE RIPPED TO PIECES BY THOSE THINGS!
NO CHOICE! BUCHAN FOSTER DISCOVERED SOMETHING... IT MUST BE THE KEY TO ALL THIS!
STAY HERE, CARGILL, LOOK AFTER AMY...
I'LL GO WITH YOU, DOCTOR.
IF YOU INSIST, MR FINCH...
BUT WE'RE TRAPPED -- THERE'S NO WAY YOU CAN GET OUT OF THE CAMP WITHOUT BEING KILLED!
TWO THINGS YOU SHOULD KNOW ABOUT ME, NERENA! ONE: I'M FULL OF IDEAS!
AND TWO: I'VE GOT A SCREWDRIVER!


WHEEEEEE!
ZZRRMMMMMM!
DOCTOR, ARE YOU TRYING TO GET US KILLED?
NO, QUITE THE OPPOSITE, IN FACT!
IT'S JUST LIKE RIDING A BIKE... A MATTER OF TRIAL AND --
-- ERRAAAAAH!
ACCORDING TO BUCHAN'S SECURITY TAG LOG, THE LAST PLACE HE VISITED WAS SOMEWHERE AROUND HERE...
HOLD TIGHT, NOW...
GERONIMO!


I THINK I CAN SEE A CAVE BEHIND THE WATERFALL...
SIT! AND IF YOU'RE VERY GOOD, WHEN I GET BACK, I'LL GIVE YOU A BISCUIT!
AND THEN YOU CAN TRY TO WORK OUT WHAT TO DO WITH IT!
THIS MUST BE IT...
WHAT IS THAT THING?
ANOTHER CHIMERA... THE EFFECT OF THE WHATEVER-IT-IS SEEMS TO BE MORE POWERFUL HERE...
THE "WHATEVER-IT-IS"?
HAVEN'T GIVEN IT A NAME YET! WOULD YOU PREFER IT IF I CALLED IT THE "THINGY"?
I'D PREFER IT IF I KNEW WHAT THE HELL WAS GOING ON...
AND WHAT YOUR PART IN ALL THIS IS!


THOSE THINGS... THEY'RE STARTING TO PUSH THEIR WAY THROUGH THE ENERGY BARRIER!
AMY, SHHH! SAVE YOUR STRENGTH!
I'M GOING TO DIE HERE... NO-ONE WILL EVER KNOW WHAT HAPPENED TO ME...
WHAT ABOUT YOU, NERENA? DOES YOUR FAMILY KNOW YOU'RE HERE?
I DON'T HAVE A FAMILY. NOT ANYMORE.
THEY WERE KILLED... A TRAFFIC ACCIDENT. A DRUNK DRIVER...
I'M SORRY...
SO WAS I.
KRAAASH!
RRAAAGHH!
OH, NO...
YOU KEEP AWAY FROM HER!


NOW THAT'S WHAT I **CALL** AN ANCIENT RUIN!
DOCTOR...
YEP?
THE **WHATEVER-IT-IS**... HOW LONG, DO YOU THINK, BEFORE IT STARTS TO AFFECT **US?**
WHO KNOWS? COULD BE **HOURS, DAYS**... MAYBE JUST A **COUPLE OF MINUTES**...
WHY? IS THERE **SOMETHING WRONG?**
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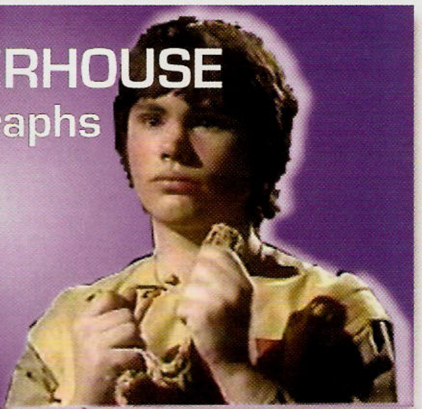

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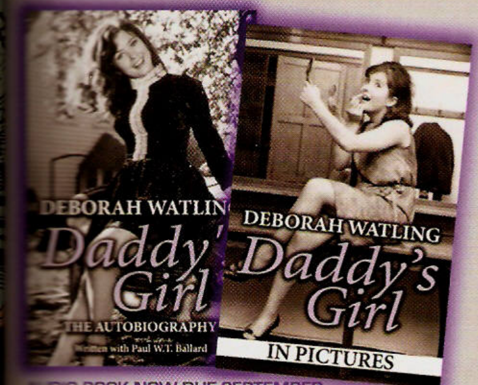
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The Underwater Venice

The Vampires of Venice is the latest of many *Doctor Who* tales to have been shot abroad. **DWM** was there to see how Trogir in 2009 was transformed into Venice in 1580...

FEATURE BY **DAVID BAILEY**

"You're only allowed to write about the wetsuit if the whole wetsuit thing happens," says Beth Willis with a smile.

It's early in the morning on Wednesday 2 December 2009, and **DWM** is just about to leave the Croatian town of Trogir – the cab to the airport is on its way – but we've just managed to nab five minutes with *Doctor Who*'s executive producer before we go. **DWM** has been on set for this overseas shoot, covering scenes from *The Vampires of Venice* and *Vincent and the Doctor*, for three days now. It has, of course, been tremendous fun. When you visit the *Doctor Who* set, you get to talk to all sorts of people, and learn about all sorts of things. But it was only late last night that we caught wind of the wetsuit thing, and we absolutely couldn't leave before we spoke to Beth about it...

"Basically," she explains, "Helen McCrory, who plays Rosanna, has agreed to jump in the water here, off the jetty, for her death scene – as has Alisha [Bailey], who's playing Isabella – and it is winter, and it's raining, and it does look pretty cold and uninviting. Now, we could do it in a tank, but we've always wanted to have a wide shot of them leaving the ground and falling into water. You wouldn't be able to get that with a tank, you'd only be able to do it in close-ups.

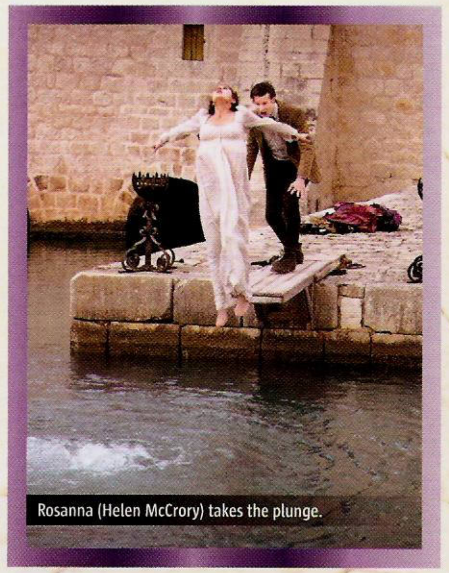
"Jonny Campbell, the director, went into the water about three weeks ago, when they were on the tech recce, to say, 'I'm not a stuntman, and it was OK.' But I'm just conscious that, really, if I'm expecting Helen to do it, I should be able to say, 'I can assure you, this is how cold it is.' And equally, on the day, if she finds she can't do it or it's too cold for her, or whatever, if I've done it once then I could always grab a nightie, grab a wig and be a double. That's the plan. Not looking forward to it, but that's the plan!"

So, did the whole wetsuit thing happen? Well, we're writing about it, aren't we?

Cold or not (and it's mainly not, at least above the water's surface: on the other side of Europe, the UK is just entering its coldest winter for decades, while here by the Adriatic Sea it's positively tropical by comparison), Trogir is a delight. The locals, only slightly bemused by the TARDIS on the docks, have been warm and welcoming. The busy crew has been barrelling through a tight schedule, fighting valiantly against drizzle and short winter days. And the town itself is a breathtaking place to spend a couple of days: once part of the sprawling medieval Venetian empire, it is a remarkable substitute for Venice itself, while on the hills above the town, miles upon miles of olive groves will help bring Provence to life in Episode 10, *Vincent and the Doctor*. Trogir and its environs were quite a find.

"We knew that we needed to find Provence and we needed to find Venice – two quite different-looking places – and we knew we needed to find them in the same location," Beth says, "otherwise we wouldn't be able to do two foreign episodes. Venice is teeming with tourists and modern things, and it would have been really hard to make that work. And then, we heard about Croatia. On the first recce, Patrick [Schweitzer] the line producer, Jonny and a couple of other people went to Dubrovnik and Trogir, and a couple of other places. But this just felt right. It has alleyways that feel French and alleyways that feel Venetian. It's really strange. You'll look up and see these shutters and think, 'Oh, that looks like France!', and then you'll look at these slightly ornate windows and think, 'Well, that could be Venice.' It just feels like it's unspoilt, and not modernised.

"And it's surrounded by water, as you'll have seen the other day when you were watching filming of when the TARDIS arrived by the waterfront. I watched a rough cut last night and it works fantastically. You've got these close-ups of the Doctor, with the water shimmering behind him – and it doesn't look like it's three metres away, like it is in reality, it looks like it's right behind him. It does feel very Venetian. We're really pleased, it looks like it's working. And The Mill will do some trickery and replace some alleyways with canals for some of the chase sequences, so you should hopefully, throughout the episode, get a sense that there is water."


Rosanna (Helen McCrory) takes the plunge.

Even without digital trickery, it's really not hard to get that sense. Trogir is *tiny*: it takes no more than ten minutes to walk all the way around the little island on which the town sits, so you're never very far from water. It's Monday 30 November, and this is the first morning of filming. Everyone's down by the docks (which Trogir's harbourmaster has had specially cleared for the occasion) for the TARDIS's arrival in Venice. With the town's ancient waterfront streets dressed like a messy, medieval market, rammed with extras in period dress, it's not difficult to be transported – despite the thundering traffic on the bridge to the mainland, and the gaggle of nosy schoolchildren from the other side of the island.

But, for the cast and crew, there isn't much time to take in the atmosphere. There's a lot of filming to be done in the two short weeks the team will be in Croatia. Although *Doctor Who* has been abroad before, this is the longest foreign shoot so far for the show, and it's covering scenes for two episodes. So, while Matt Smith steps to the water's edge and cries with joy at the "impossible city!", we collar producer Tracie Simpson to talk about the impossible schedule.

"It's far more complicated," says Tracie of the differences between this and previous foreign

►

The *Doctor Who* team sets up in the town of Trogir in Croatia – doubling for Venice!

The 'vampires' take cover from the sunlight...

shoots. "I took *Doctor Who* to Rome [for *The Fires of Pompeii*] and that was so contained, because it was just two days in Cinecittà Studios. Dubai, although further away, that was just one episode [2009's *Planet of the Dead*] – and even though we nearly lost our bus, that was just for three days. So, to take the crew abroad for two weeks to do two episodes, it's given us all headaches – but it's all working out brilliantly."

Tracie has been ably assisted by Embassy Films, a Croatian company dedicated to helping film and TV producers work in the country. "They've sort of sorted everything out here. They're providing us with a lot of crew, they're providing us with most of the art department, they've organised all the locations for us, all the permits."

But the one thing Embassy Films can't control is the weather. Throughout most of this morning's dockside shoot, various sandbags have had to be piled onto the little marquee sheltering the monitors – because, if the wind blows it away, the constant drizzle could damage the equipment. Although a bit of grim autumn weather isn't likely to stop filming today, the elements have been an extra worry with this shoot.

> "WE NEEDED TO FIND A 'VENICE' AND WE NEEDED TO FIND A 'PROVENCE' – AND WE NEEDED TO FIND THEM IN THE SAME PLACE!"

"The main thing is we've put in a contingency plan, so we're prepared," says Tracie. "If it rains tomorrow, and I think it *is* due to rain tomorrow, we know exactly what we're going to do. It's just putting those contingencies in place. Wet weather at home causes problems, but we can't afford wet weather cover when we're back home. But here you've *got* to put something in place because we can't stay in Croatia indefinitely."

Later that day, it isn't wet weather that causes the problem – it's the wind. **DWM** has followed the team into the olive groves above the town, where they're filming a scene for *Vincent and the Doctor*. It's only 5pm, but it's already dark, and lights are dotted all around to illuminate the little clearing among the trees, where the scene will take place. By the road, a huge scaffold has been erected, on top of which a couple of technicians are trying to mount a heavy spotlight. But the strengthening wind is defeating them, and the team is starting to worry about the potential disaster if the lighting rig is blown over.

"If it went," Tracie ponders, "where would it go?" She turns her head in our direction...

It's the morning of Tuesday 1 December, and we're still alive! They wisely gave up on the spotlight on the scaffolding, and **DWM** escaped the olive groves unscathed. The wind has died down now and, as it turns out, the rain on the second day of filming is no worse than on the first, so Tracie's robust schedule stays intact. Today's filming includes a desperate chase through the alleys of Venice, culminating in a fight scene between Rory and vampire Francesco – and a particularly juicy kiss.

But before any smackers can be placed, it's a case of safety first for the stunt crew and the actors. The cobbled streets are treacherous after overnight showers, so the design team scatter straw all around to help create some grip for the breakneck chase. Tracie places her confidence in Crispin Layfield, the stunt co-ordinator. "If Crispin said to me, 'No, Tracie, it's too slippery in there', we'd stop, we just wouldn't be able to do it."

"The rain on the cobbled streets just makes it so slippy," Crispin explains. "We've put a load of straw, we've spread that all over the floor, which helps the actors an awful lot. We've just had to be careful with part of the fight when Arthur [Darvill, who plays Rory] goes up the stairs – we've had to make sure that's all safe. And when he goes down the zipline, we've had to tie a knot in the straps to make sure his hands don't slip. There's just a few little things we need to sort out, to make sure it's all OK."

The fight is taking place in an impossibly small junction of alleyways, and the zipline hangs precariously above the ramshackle paving. "We tested it all day yesterday with Gordon [Seed, Arthur's stunt double]," Crispin says, "and today we'll be able to get Arthur to have a little go and hopefully we'll be able to use him. We let the actors do as much as we possibly can, but there are certain times where we say, 'All right, you're going to have to stop now', because we just can't risk it."

While the final preparations for the stunt work are carried out, Karen Gillan arrives to film her parts of the scene, including the kiss between Amy and Rory that will crown this scene. It's described in the script as 'the biggest, most passionate kiss of Rory's life' – and the director really urges Karen to go for it. Ten minutes later, she comes up for air. The assistant director, blinking, whispers, "Well, the episode *was* under-running..."

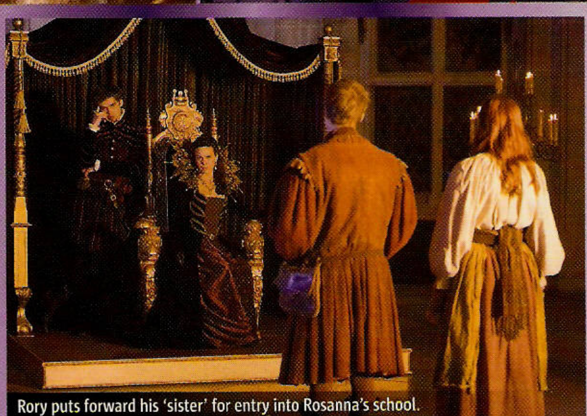
Between takes, Karen dawdles in another drizzly alley nearby. To protect her hair from the rain, she sports a plastic rain hood of the kind old ladies wear. It's a glamorous life...

"I think this episode is kind of Amy's journey into discovering what she wants," she says. And from the looks of that kiss, we guess that would be Rory? "I think she discovers that what she wants is to travel with the Doctor, but she does love Rory, so she kind of decides the best thing for them all to do is travel together. So it has kind of a happy ending."

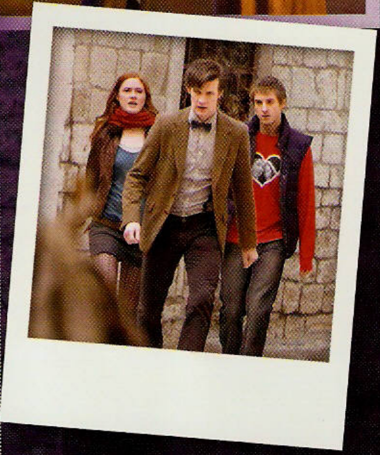
It's taken a little time to get there, of course, because at this point Amy and Rory are still reeling from the events at the end of *Flesh and Stone*, when Amy flung herself at the Doctor. "The Doctor's a bit freaked out by the whole situation," Karen laughs. "Amy's just a spontaneous kind of girl who'll just do something like that. So, the Doctor's really trying to do the matchmaking thing and so he takes them on this romantic date."

A romantic date which culminates in a broom-fight with an alien fish vampire. Still, it has the desired effect. As Karen returns to the set for another smooch, we have to head off, back to the hotel, for another meeting...

RORY'S STORY



Rory puts forward his 'sister' for entry into Rosanna's school.



"Only in *Doctor Who*," Arthur Darvill sighs, shaking his head, "can you do a thing about vampires who are actually alien fish." That's not the only thing baffling Arthur, who plays Amy's fiancé Rory Williams. There's the location, too: "Out in Croatia, trying to film a big fish monster fight." And that kiss with Karen Gillan: "Well, you know, you've got to do what you've got to do, I suppose."

We meet Arthur in a quiet corner of a hotel, somewhere in the cobbled maze of Trogir, to talk about Rory's baptism of fire (and fangs) in *The Vampires of Venice*. Having had his bride-to-be spirited away on the night before his wedding, and then to have her 'Raggedy Doctor' pitch up (in spectacular style) at his stag-do, poor Rory's head is spinning – and Arthur's isn't too steady right now, either! Apart from kissing Karen, Arthur's work for this morning has included having to fight off one of the vampire-fish-creatures. With the Saturnyne alien being added in post-production, though, what this actually involved was Arthur rolling around on his back, in a damp alley, fending off thin air.

"You're shown pictures of stuff and you imagine things as far as you can," he says. "Like on *The Eleventh Hour*, we spent a day looking at a tennis ball, having to imagine it was a massive spaceship. And you have to think, 'How *would* I react if there was a massive spaceship here?' You trust they're going to edit it well, but you can only act as much as you can!

"What's funny about being out here is, there's so much to do," he adds. "The most work to do every day that I've had so far. You just have to go, 'Yep, OK, let's do it!' and trust that people are looking out for whether it's believable or not. You invest as much as you can into everything, and act as much as you can in the way that you can. Things like the fight – I don't usually watch things back, because I hate it, but this was the first time I did, because it's all so fast and you're not sure quite what's going on. I just wanted to make sure it wasn't rubbish!"

So, there's kissing, fighting, the busiest schedule yet, and all the excitement and novelty of an overseas shoot. And this, it should be pointed out, is only the second day of filming for this episode! Did Arthur have any idea what he was in for when he first auditioned for the role of Rory?

"When I auditioned, I had two scenes from Episode 1 with all the details changed, and one little speech from this episode. Because of how secretive everything is – and it has to be, there are people trying to find out bits of information all over the place – I knew basically what the character was, but I had *no* idea of the enormity of the stuff we would be doing. Every time I got a script, I was like 'Wow!' The writers are so, *so* good, and the way Steven Moffat is orchestrating all this is so amazing, you can't wait to read the next bit. Even the episodes I'm not in, I'm desperate to read the scripts when they come out. It's a brilliant, brilliant set of stories."

Although *The Vampires of Venice* is the sixth episode of the series, it's only the second appearance for Rory. But, in such a short amount of time, the character has gone on an immense journey. When we first meet him, Arthur explains, "He lives with his dad and his stepmum in Leadworth and he's training to be a nurse. He's never really got aspirations outside of that. He's known Amy since they were children, they've grown up together and he's been in love with her for ages. He puts up with so much from her, but he's always there.

"He's genuinely in love with her, there's not another look at anyone else. But he never gets angry about her going off, he's so patient and he waits for her. That's partly his just being a nice guy, and partly him just being terribly nervous about everything. He hasn't had the biggest life experience in the world. He has a go, but I don't think he's very good around new people. He's got his set of friends, the people he works with, his dad, he's got his routines. That's him.

"So when all *this* happens, it's so far away from his frame of reference, it's amazing for him. *Truly* amazing. Part of his brain that's never been used before is being used in trying to process all of this. He discovers that he does have this kind of fighting spirit, an adventurous side to him – because Amy is so adventurous, and that's what he finds attractive in her. He tries to get up to her level. So much of his actions come from his complete devotion to Amy. Not to necessarily impress Amy, but just to say, 'This is how much I love you. I'm doing things which, in my mind, seem completely wrong. I want to just hide under my bed and cry right now, but I'm not going to.' He's got a kind of noble spirit."

So, is this Rory proving himself to Amy?

"Yeah. Completely. She's been off on all these adventures, and he wants her to know that, 'I can be adventurous, too. I can do this, but it's not the most important thing. We're getting married.'"

The Vampires of Venice represents a crucial moment in Amy and Rory's relationship, and with so much being filmed in Croatia, on such a tight schedule, there was a risk the practicalities of filming would swamp that in the actors' minds. But it turned out that, despite the relatively heavy workload, the unusual circumstances surrounding the filming actually helped them work together to shape the story.

"You always film out of sequence anyway, and it's heightened out here – but what helps is we're all living in this amazing little town, and we're all so close together, effectively living together. You can grab people at different times and talk about the scenes being filmed, which you don't have the luxury of back home. I think this would drive us mad if we were doing it all the time, but it actually helps us all being together."

And, despite the busy schedule, Arthur is having a whale of a time on set – and has been since day one. "Matt and I have worked together before, and Adam [Smith, director of *The Eleventh Hour*] and I have worked together before, so I was coming on to something with a couple of people I knew really well. That got rid of the 'first day at school' nerves. We immediately knew how each other worked.

"But then coming on to something so massive, the series itself – I kind of feel a bit like Rory now, I'm just kind of going for it! I don't really stop and think about it too much because it would send me slightly mad. But it's amazing. I'm loving every second of it."

Matt Smith and Helen McCrory prepare for their big confrontation.

McCRORY'S STORY

Hello Helen. What was it about the role of Rosanna that made it so appealing to you?

"What I thought was interesting about her is that, rather than being the archetypal villain, she actually has an very empathetic reason for doing what she's doing. And Toby [Whithouse, the writer of *The Vampires of Venice*] has written her with a flair and a wit. He obviously sees her as an appealing character, but so does the Doctor – and that's quite an interesting dichotomy that is thrown up in the episode. There are similarities between these two characters that allow the Doctor to show a different side of himself."

You had some really juicy scenes with Matt Smith, didn't you?

"As somebody who's only coming in to one episode, it's a great opportunity, because you get to do a lot of work with the guy playing the Doctor. Let's face it, if you're the guest star that's what you want to do! You don't want to be standing in front of a green screen with a squid sticking out of your head, you want to be doing some acting scenes. It was an interesting part for that reason, as well as it being a very well-written character."

How does it feel to be part of the series, now that it's such a huge success again?

"Well, I was really surprised by that. I'd been in LA for the whole of the rebirth of the passion for *Doctor Who*. I remember bumping into Billie [Piper, who played Rose] and David [Tennant, the Tenth Doctor] in the bar at the Royal Court, and as we left, they were mobbed. I was thinking, 'What a coincidence that so many *Doctor Who* fans just happen to be here!' I had no idea that half of Britain was now declaring themselves to be *Doctor Who* fans!

"I remembered the show vaguely, because I grew up in Africa. When I'd come back to visit my grandparents every few years, I sort of remember seeing it, but it was a lot of... You know, long knitted scarves and when you slammed the door, the whole set shook. I was really taken aback by the level of writing on this new series, and also their ambition. I mean, they flew us all to Trogir to film for Venice, this medieval walled town, one of the UNESCO sites. These dark cobbled streets, Gothic architecture besides crumbling medieval arches. And you dress that with some fantastic velvets and rags, and it looks a million dollars. And that's not the *Doctor Who* I remember."

Having been to the real Venice, how do you think the version in this episode compares?

"Amazingly. The art and props departments are absolutely superb. Right at the end of our stay there, I went round with a guide. He took us to a lot of the places we'd been filming – we were filming in medieval courtyards, tenth-century courtyards, churches that were High Baroque – and it was only when I went there again that I realised how much they'd dressed the sets. But they'd done it so well, you didn't notice when you were on the set. Which, for the budget, is extraordinary.

"I'm working on *Harry Potter* at the moment [*Helen played Narcissa Malfoy in* Harry Potter and the Half-Blood Prince, *a role she will reprise in the final two films of the series – Ed*], and the difference in the budget is obviously monumental – but what's interesting is the ambitions of both production teams were very similar. They're both very ambitious crews. You know, constant attention to detail and a lot of care and craft was used to take the viewer back to that period in Venice."

Does that attention to detail make your job as an actor easier?

"Yes, it does. Firstly, the director Jonny [Campbell] did try to put various nods to the period in it, and if you're supported by what you're standing in front of, or beside, or in, that helps. But quite frankly, as soon as you're laced into a corset, it brings you up quite quickly. Gothic arch or no Gothic arch, it doesn't feel like your trainers and jeans! The actresses never forget what period it's shot in, believe me."

While we were on set, Beth Willis said she was going to don a wetsuit and test the waters around Trogir, so you'd know what to expect when you filmed your death scene. Did she go through with it?

"Yes, she did! She did, in a *full* wetsuit, dive into the water and swim about a bit. However, what we didn't realise is that, when I came to do the scene, I'm in a very sheer dress, and you can see the wetsuit underneath, so I did it in sort of 'wetshorts'. So yes, I did it. I leapt into the icy waters that were coming down from the mountains, as all the locals cheerfully told me as I was walking towards the water. They told me how, even in the summer, nobody swam here because it was so cold. As soon as I landed in the water, I had to swim out of shot, and then up and out of the water. I used to do backstroke for Tanzania. I never, ever made the sort of times I made on that day! If they could get me to the Olympics, that would make a gold."

Both *Doctor Who* and *Harry Potter* have a big, broad, family appeal. As an actress, do you modify your style in something like that, or do you approach it in the same way as any other role?

"I think I *should* have, but I didn't. There's an interrogation scene [when Rosanna questions the captive Amy]. I kept saying, 'Can we *do* that? Children watch this. Is this *right*?' And they're all going, 'Oh yeah, *Doctor Who* always scares the hell out of the kids. It's all par for the course.' And I was like, '*Really*?' 'Yep, it's absolutely fine.' And again, on *Harry Potter*, [director] David Yates would come up to me and say, 'Right, the camera's on you for this shot, just play the reality of the situation.' Because I think the thing is, that's what will always tell the *truth* of the situation and therefore hopefully is more entertaining for the audience. You don't want the viewers to sit there and say, 'Oh, I don't believe this.' But at the same time, you know you're playing in *Doctor Who*, you're not doing something in which you're *purposely* harrowing your audience for the hell of it."

You're playing one of the first villains to really get their teeth into the new Doctor, if you'll excuse the pun. What did you make of Matt Smith's performance?

"I think he's fantastic. He's a very intelligent, very interesting, quite anarchic energy to work with. He's a *very* good actor. I don't yet know his journey as the Doctor, I haven't sat down and watched all the episodes up to the one I'm in, but you understand why they've cast him as someone who should be so old. Because you feel he's an old soul. You have to remind yourself how old Matt is, because he doesn't make 'young buck' choices [in his acting].

"He's very ambitious in the scenes. Often when you're joining as the guest star on something they've been doing day in, day out, you're full of energy and you really notice if they're not as focused and as enthusiastic as you are – but he is. Each take, he'll completely change it, he'll ask questions – he's putting his all into it. You can tell that. You know when you're working with an actor who just *knows* that they've got an amazing opportunity and is just giving it everything they've got. So, I really hope that the fans and the viewers enjoy it, because it's given with such generosity and enthusiasm.

"You feel that he knows he's got a responsibility, too, that David Tennant was absolutely hailed and taken to the British consciousness as a wonderful Doctor Who. I can't imagine how terrifying it must be for Matt to step into his shoes. But he's not letting the fear get the better of him; he's letting his ambition get the better of his fear, and that's always commendable in anybody in any job or anything in life."

Cold water notwithstanding, you obviously had a great time with this episode. Now, we don't see Rosanna's body, so there's always a chance you could return...

"She has a great line. She says, 'Remember us. Dream of us.' So, I wouldn't be surprised if she came back in a *Doctor Who* dream at some point. If I can just get Steven Moffat's address, it's in the bag!"

Never before have fish been so buxom!

The Doctor lets Guido (Lucian Msamati) be his guide...

"I THINK THE DOCTOR SEES THAT AMY DOES LOVE RORY, AND THAT RORY'S A GOOD GUY. BUT I DO POKE HIM QUITE A LOT, WHICH IS FUNNY!"

Matt Smith vigorously shakes **DWM**'s hand as we arrive in the hotel's restaurant, immediately stunning us with the revelation that he's written his own *Doctor Who* stories [*See Issue 420 – Ed*]. No preamble, just *bam!*, straight in with that. We're a little stunned, but from the off, his love for the series is palpable – we'd say infectious, if we weren't already infected.

"There's no show like it," he says. "You're on these massive, huge journeys, but then in *Vincent and the Doctor*, you've got this drama about one man's troubled artistic life, and these relationships flying around, and the relationships are so strong and so clear, and are the heartbeat of the show as well – but then, the Daleks rock up, the *new* Daleks – the *new Daleks!*"

(It should be noted that **DWM** is quoting absolutely, 100% verbatim here. It's hard to keep up...)

"Even saying that out loud excites me. Then the Weeping Angels, and then... I mean, have you seen the Silurians yet? Wait till you see them. I mean, they're not like the old Silurians, they're a sort of new incarnation. And then, Episodes 12 and 13 are just... 12 and 13 are going to blow your mind! I think 13 might be Steven's best one yet. I think Steven is a complete genius. I met him in a bar the other night. He'd had a couple of glasses of red, and he stood up and went –' Matt stands up, throws his arms out, and yells, "'It's Doctor Who! *It's Doctor Who!*' He still gets excited about seeing me. He's such a fan. But a genius. His mind – he's a time traveller in his mind, somehow."

There's a pause in the barrage, and we drag Matt onto the subject of *The Vampires of Venice*. We ask if he thinks the Doctor's efforts to provide a romantic getaway for Amy and Rory are his way of washing his hands of the situation that reared its head at the end of *Flesh and Stone*. "I think he sees that there's a slight imbalance, because Amy has literally seen the stars, seen the Daleks, seen the Weeping Angels. She can't go back, marry a nurse and live in Leadworth. It's so hard for the companions, isn't it? What do you do afterwards? What the *hell* do you do?

"I think the Doctor sees that Amy does love Rory, and Rory's a good guy and the Doctor likes him – secretly, more than he lets on, I think. Rory doesn't stop him being the alpha male at all times and going, 'I. Am. The boss!' I poke him quite a lot, which is funny. And Arthur's playing it so brilliantly, so funnily – there's a lot of poking takes place, which is good. The Doctor sort of gives Rory enough rope, and then..." Matt snaps his fingers! "'Ah! I'll just remind you, this is *my* TARDIS, baby. Wipe your feet.'"

We emerge, blinking, from our meeting with Matt and return to the streets to find that filming Rory's fight scene has just finished. In just a few short hours, we're going to hear about the wetsuit thing – but right now, in blissful ignorance, we decide that the best way to finish our work here is with one last chat with Karen before she retreats to her hotel room.

As the stunt crew wind down, she seems slightly disappointed that it's the boys who've had all the fun today. "I've done a surprising amount of stunt work [throughout the series]," she says. "I do have a double, but I've done lots of stuff, because a lot of my stunts actually required it to be me, for the shots that were needed. I want to do as much as I can. I love it! It's brilliant!"

Has she ever been told that a stunt is too dangerous for her to attempt?

"It's really strange. I've done some stuff that's actually been quite scary, and then my stunt double will do things like a little leap, and I'm like, 'Why can't I do that?!' But for some reason, she has to do that. I've done some really scary stuff."

Having chased, fought and snogged, this has been a busy day for Karen – but not an especially atypical one. And, with some particularly harrowing scenes yet to film for *Vincent and the Doctor*, Karen is in for quite a workout before finally returning to the UK.

"This show is like an emotional rollercoaster," she says. "One minute you're devastated and crying, then the next minute it's funny – it's just a full range of things I get to do. Fear is a big one. Then utter joy. All the extremes. It's amazing. When do you get a chance to do all those things? I completely relish it." DWM

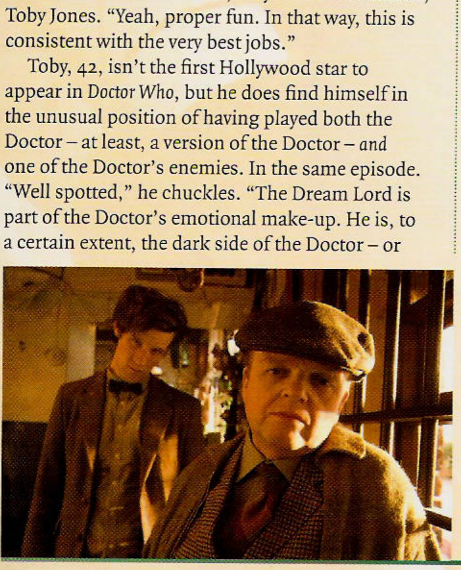
Dream BROTHER

He's the Doctor's ultimate opponent, one who knows *everything* that the Doctor is thinking. **DWM** tracks down the Dream Lord, actor Toby Jones...

INTERVIEW BY **BENJAMIN COOK**

So, the Dream Lord was the Doctor all the time! This was thanks – or no thanks – to a speck of psychic pollen from the candle meadows of Karass don Slava. Well, obviously. "I think acting is about having really serious fun," says the Lord himself, Toby Jones. "Yeah, proper fun. In that way, this is consistent with the very best jobs."

Toby, 42, isn't the first Hollywood star to appear in *Doctor Who*, but he does find himself in the unusual position of having played both the Doctor – at least, a version of the Doctor – *and* one of the Doctor's enemies. In the same episode. "Well spotted," he chuckles. "The Dream Lord is part of the Doctor's emotional make-up. He is, to a certain extent, the dark side of the Doctor – or the emotionally uncontrollable side – made into a character, and that's quite hard to play."



"All the emotions that the Dream Lord feeds on in the Doctor are things we don't like about ourselves..."

So, um, where did he even start?

"Well," replies Toby, "if you're being someone's dark thoughts, then you think about how dark thoughts operate. They operate in sly and insinuating ways. They creep up on you. They don't come in and go, 'Hello, I'm your dark thought.' All the emotions that the Dream Lord feeds on in the Doctor – like envy, jealousy, pride – are things that we don't like about ourselves."

Although playing the dark side of the Doctor, Toby drew the line at imitating Matt Smith's performance. "I think to imitate him would have given the game away. The Dream Lord is able to disguise who he is, and we have to withhold that information till the final moment, even though the Doctor works it out much earlier on. As it is, the Dream Lord dresses like the Doctor, and sometimes dresses like aspects of the Doctor's personality [*See box out on page 47 – Ed*], so we decided that I wouldn't imitate him as well, and instead be a more extreme version of those sides of the Doctor."

Of course, Toby has faced the to-imitate-or-not-to-imitate dilemma before, having portrayed a number of real-life people in big-screen biopics. In 2006, he was writer Truman Capote in *Infamous*. In 2008, he played Karl Rover, Senior Advisor and Deputy Chief of Staff to George W Bush, in Oliver Stone's *W*. Later that year, Toby tackled Hollywood agent Swifty Lazar in *Frost/Nixon*. Last year, he played 'Darwin's Bulldog', biologist Thomas Henry Huxley, in *Creation*.

"You're not playing the real person," he says of those roles. "What you're playing is a drama that a writer has imagined, based on events that really happened, so it's like any character in fiction in that your first duty is to the drama. You have to make the drama work. However, if you have this amazing backstory to work from, which you don't have to invent, you can begin to simulate how a character moves, and talks, and how you imagine they were... but never an actual impersonation. That wouldn't work."

These days, Toby may describe acting as "serious fun", but sometimes an actor's life can seriously suck. In 1999, back when he was still a struggling unknown, Toby's cameo role opposite Julia Roberts in Richard Curtis romcom *Notting Hill* ended up on the cutting room floor. Who'd have thought, a decade later, he'd have landed a leading role – in *Infamous* – opposite Sandra Bullock, Gwyneth Paltrow, Daniel Craig, and Sigourney Weaver? His other credits include *Finding Neverland*, and the first of the modern St Trinian's films, and he's also the voice of Dobby the house elf in the *Harry Potter* movies.

"From all over the world, there's interest in everyone who's involved in *Harry Potter*," he says. "*Doctor Who* reminds me of that. It's a similar magnet of attention." If he has an overall aim as an actor, it's to "not to be associated with any particular kind of role – to try not to repeat myself. The great question for actors when they get involved in a very successful project like that is: is this going to trap me forever? In that sense, I'm lucky that the *Harry Potter* role is the voice and the movement only."

In which case, he's also lucky that his next big-screen role is pickpocket Silk in 2011's *The Adventures of Tintin*, a motion capture movie directed by Steven Spielberg, and with a script co-written by Steven Moffat. You may have heard of him. Toby describes Tintin as "quite the strangest job I've ever done, insofar as, unlike the CGI in *Harry Potter* or even *Doctor Who*, *Tintin* is an entirely animated world. It felt a bit like we were preparing to be morphed into a computer game.

"All our measurements, our expressions, the dimensions of our faces, the coordinates of all the movements within our faces, were being mapped and uploaded," he explains. "We moved in this very unfamiliar carpeted space, totally devoid of any scenery, and we were filmed by hundreds of cameras connected to a hard drive. The actors I was working with were people like Daniel Craig and Simon Pegg, and we were all looking at each other in these frog suits, going, 'Wow, this is a very, very odd way to make a living!'"

And Spielberg – what was he like to work with?

"Ah, he was fantastic. Very excitable, and very excited by the technology."

THE ALSO DOCTORS

"I'm unique," the Doctor once claimed. "Never been another like me." He was, of course, wrong. The Dream Lord isn't the first character, in TV's *Doctor Who*, who turned out to be the Doctor...

THE WATCHER

In 1981 serial *Logopolis*, a mysterious, ghostly, white-clad figure, known as the Watcher (played by Adrian Gibbs), shows up in the hours prior to the Fourth Doctor's regeneration, appearing to both the Doctor and his companions. As the Watcher merges with the dying Fourth Doctor, to create a new, fifth incarnation, Nyssa observes that the Watcher "was the Doctor all the time".

THE VALEYARD

In 14-part Sixth Doctor serial *The Trial of a Time Lord*, broadcast in 1986, a Time Lord called the Valeyard (played by Michael Jayston) serves as the prosecutor during the Doctor's trial. Eventually, the Master steps in, and reveals that the Valeyard is, in fact, a possible future Doctor, an entity created somewhere between the Doctor's twelfth and final incarnations, a personification of the Doctor's dark side. In other words, a bad egg.

MERLIN

According to 1989's *Battlefield*, legendary magician Merlin is a future or alternative incarnation of the Doctor. Merlin had a ship like the TARDIS, and would get imprisoned by Morgaine, a powerful sorceress in the Arthurian legend. Of course, if you believe that, you might also consider...

FATHER CHRISTMAS

"Look at you, beaming away like you're Father Christmas," Rose Tyler tells the Ninth Doctor, in 2005 episode *The Doctor Dances*. "Who says I'm not?" he replies, adding: "Red bicycle when you were twelve." Rose looks startled. He's bang on! Now, imagine Christopher Eccleston in a long white beard and bright red Santa suit.

THE DOCTOR-DONNA

In 2008 episode *Journey's End*, a human/Time Lord metacrisis results in two organisms that combine the traits of both races: the Doctor-Donna (played by Catherine Tate), and the human Tenth Doctor (David Tennant). The former had to be reverted to her human self so that her mind did not burn up and kill her. However, the alternative Tenth Doctor is, as far as we know, living out his life with Rose in a parallel universe.

Also...

Honourable mentions to **Jackson Lake** (played by David Morrissey), who was set up be the Doctor in 2008 Christmas Special *The Next Doctor*... but turned out to be a human infused with some of the Doctor's memories. Also, the **Morbius Doctors** from 1976 serial *The Brain of Morbius*, whose images appear during a mind-bending contest between the Fourth Doctor and another renegade Time Lord, Morbius. It's been hotly debated whether these faces (various members of the then-*Doctor Who* production team) are glimpses of previous or alternative Doctors – or, more probably, past incarnations of Morbius.

The Dream Lord (Toby Jones) knows precisely how to annoy the Doctor...

> "When the script for this came through, I was intrigued by the ideas being played with – of dreams and reality..."

◄ Top-level secrecy surrounds the precise details of the *Tintin* movie. "But it's a world that's quite familiar to me," says Toby, "certainly having worked on *Harry Potter* – trying to preserve, I think, the excitement surrounding the release. That's the aim. It can feel like you're fighting a losing battle sometimes, but I understand why they're doing it. Similarly, it's been explained to me that *Doctor Who* is a 13-episode story, and you wouldn't want people seeing it out of sequence. Steven has planned it so that the unfurling elements are quite intricately knitted into each story.

"It is fun," he continues, "but very hard work. Every actor you speak to will talk about Matt Smith's workload, just how much was being asked of him, and how cheerful he remained. There's such pressure on him, but he doesn't even have time to feel it, because he's got so many lines to learn. I've really enjoyed watching him in the first few episodes of the series. He's very good, and very different to David Tennant."

Is Toby a long-time viewer, then?

"I have to say, I hadn't been watching the recent ones, except for this series, but I'm aware of them – it's hard not to be – because my kids are big fans. I was a big fan when I was my kids' age. I was watching Jon Pertwee and Tom Baker. My memory of it was that it was squeezed between *Grandstand* and the evening news, on a Saturday. I only really remember watching it on my own, from behind the sofa. I was absolutely terrified of it. As I got older, I think the clunkiness of some of the design began to bother me, or I got distracted by other things, and I began to lose interest.

"But I knew from friends who have been in episodes with Chris [Eccleston] and David that the scripts are similar in set-up, but very different

Two aspects of the same character – the Doctor and his darker side!

The TARDIS gets a frosted coating as it hurtles towards destruction...

in... well, they're more philosophical, in a way, and more interesting. Certainly, when the script for this one came through, I was really intrigued by the ideas that were being played with – of dreams and reality. This episode is very disorientating. What on Earth is going on in the first half?! The time-shifts that Simon [Nye, the writer] and Steven have put in are so bizarre, but brilliant.

"The situations are more extreme in a show like this, compared to most dramas, so to keep the story moving is often more important than the subtleties of character. The narrative is constantly stating and restating what the stakes are, making sure that everyone's up to speed. There isn't the time – or the scenes, actually – to develop more refined areas of character. But he's the Dream Lord, for goodness' sake! That says it all."

Does he reckon he'll scare kids? Does he want to?

"It's hard to know, and harder to generalise. It's a common belief that kids watch much scarier things much earlier, certainly compared to when I was a child, because of DVDs and videos. And things can be watched again immediately, so they don't have the power to exist in your memory, and work on you, in the way that they used to. But I look at my nine-year-old and seven-year-old watching *Doctor Who*, and they're not scared, but they watch it with a seriousness; it's not silly to them. They seem intensely interested in it. I may be misremembering, but there doesn't seem to be the same sort of shock scary that there used to be. I remember it being very shocking. But that's not necessarily a bad thing."

What will Toby's kids make of his turn in *Doctor Who*?

"They saw me in the trailer," he laughs, "and said, 'Why are you wearing the Doctor's clothes?' I hope I don't distract them from the story – the fact that it's me. On the whole, I'm always surprised how little it being me on screen does distract them. I always take that as rather a compliment."

But don't you dare dream it's over. Asked if the Dream Lord might return one day, Toby answers: "As I understand it, and my understanding of it is already evaporating, he is a product of pollen that got into the spaceship and, I think, was basically inhaled by the Doctor. There was a shot that we did right at the end of the episode, where it is clear that I haven't fully disappeared, and I'm still a part of the Doctor's brain, so I suppose there's every possibility that I could return."

A **PERFECT IMPERSONATION OF YOURSELF?**

So, the alien pollen that falls into the time rotor, inducing a dream state on the TARDIS crew, is a mind parasite that "feeds on everything dark in you." Interestingly, it chooses the Doctor, rather than his companions, to devour. But as the Doctor informs his darker, Dream-Lord self: "There's only one person in the universe who hates me as much you do." Ouch!

When he first appears, the Dream Lord is wearing a variation of the Doctor's own clothes. During the episode, he changes costume more times than Lady Gaga in concert, each get-up apparently representing a different facet of the Doctor...

The Healer

In the care home, the Dream Lord appears to the Doctor, Amy and Rory as a high-powered medical consultant. He talks the part, too.

The Noble

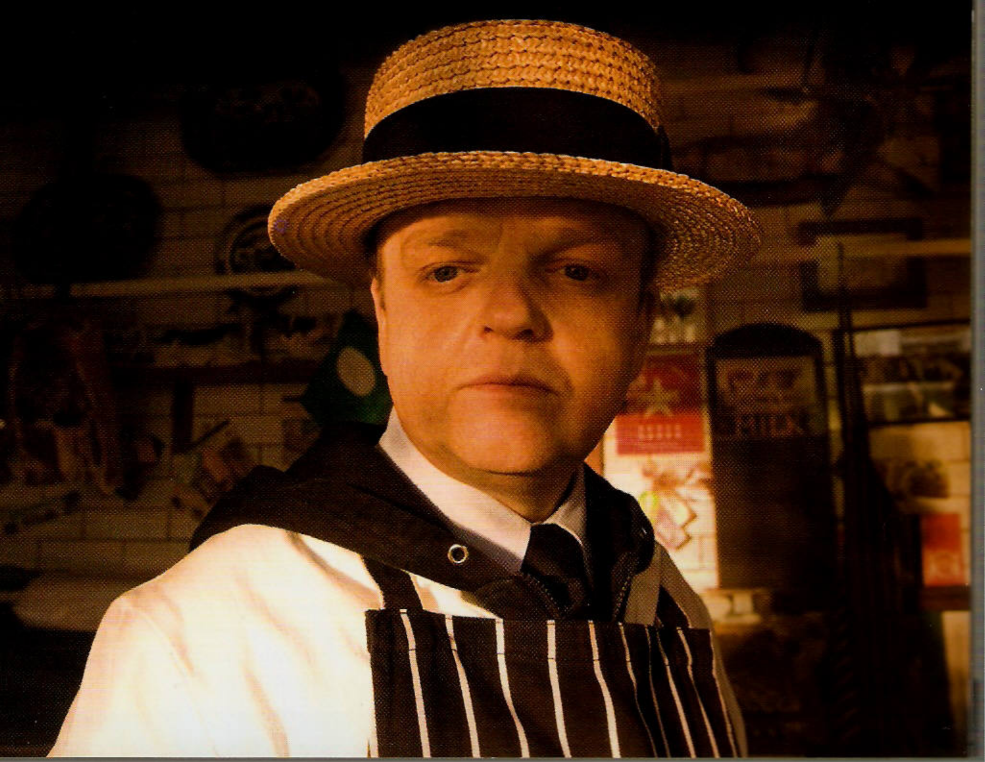
In the castle ruins, the Dream Lord is decked out as a lord of the manor. The Doctor is a Time Lord, after all.

The Killer

In the butcher's shop, the Dream Lord is dressed, appropriately enough, in full butcher's livery. As Davros once put it: "How many have died in your name? The Doctor, the man who keeps on running, never looking back because he dare not, out of shame." Or, um, maybe the Doctor just likes steak.

The Challenger

The Dream Lord's final guise is that of a Formula 1 racing driver. A man of action? The Oncoming Storm? "On the other hand, a contest always passes the time nicely," observes the Doctor. And as Amy points out, the Doctor is nothing if not a challenge: "Take on the genius, and beat him."



POLICE PUBLIC CALL BOX
No Fear

Tour de Force

Before the launch of the new series, Matt Smith and Karen Gillan travelled around the country on a tour bus, meeting young fans! And **DWM** was there too...

FEATURE BY **TOM SPILSBURY**

Doctor Who and Amy Pond are on tour! It's Tuesday 30 March 2010, and the brightly-decorated, newly-christened 'Wengerbus' (see what they did there?) has been travelling the length and breadth of the country for the last few days. This morning **DWM** joined the bus in Salford, near Manchester, where the *Doctor Who* team showed *The Eleventh Hour* to a room full of excited schoolkids. After posing for photographs with the kids, and answering questions, Matt Smith, Karen Gillan and assorted BBC bods clambered back on the bus, ready to head to Northampton – Matt's home town.

After a quick stop at a service station (for vital supplies of orange juice and sandwiches, you understand), we resume the 147-mile trek from Salford to Northampton. During the journey Matt and Karen are kept busy, signing posters and postcards, while speaking on the phone to radio interviewers from all over the world. This series of *Doctor Who* is being promoted like never before.

With the interviews over for now, Karen decides to catch 40 winks in the back of the bus, but **DWM** takes the opportunity to ask Matt and executive producer Beth Willis how the tour has been going...

"Well, on Sunday night we flew to Belfast," says Beth, "and we had a meal very late that night. Then, in the morning, we showed *The Eleventh Hour* in Belfast, and then we drove to Inverness, via ferry. That was about an eight-hour journey, wasn't it? We stayed overnight in Inverness, played it again the next morning, with Karen's family there..."

"And then we travelled down in the snow!" Matt continues. "We've done a thousand miles now!"

Has everything been kept to the schedule?

"The amazing brand team has managed to keep us on schedule by ruthlessly drawing circles on maps, and timing things," Beth laughs. "We've just done what we're told!"

The schedule is timed precisely to the minute.

"Oh, it is!" Matt nods. "Me and Beth, if we're frank, we've watched *True Blood* for two days..."

"You've watched True Blood – I've been working!"

"Well, yeah. Beth has been approving things, like her stellar appearance in [Episode 6 of] *Doctor Who Confidential*! Why don't we talk about that?"

"No, let's *not*!" Beth frowns.

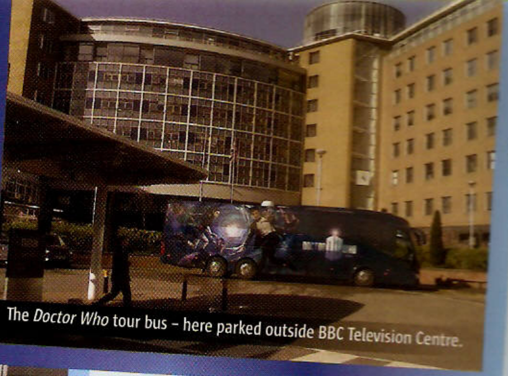
"Yes, it has been planned to the minute – we've done interviews with Australia, America, New Zealand... I've talked too much, I'm bored by the sound of my own voice."

"I'm bored of your voice too!" Beth chuckles. "No, it's been really good, and actually it's been really exciting for us to get to see people's reactions. And they've loved it."

Has it been strange seeing those reactions? Has Matt started to be recognised everywhere he goes?

"That's been a really strange revelation actually,"

Matt Smith and Karen Gillan disembark from the bus, followed by executive producer Beth Willis.


The *Doctor Who* tour bus – here parked outside BBC Television Centre.

Matt nods. "Even going into that service station there. I mean, it doesn't help when you pull up into a car park with your face on the side of a bus...! You know what I mean? But it is a lot more prominent now, for sure. The kids have really responded to it. The kids have *really* liked it."

Some of the youngest children at the screenings have been only five or six...

"And they're the ones who ask the best questions, by far," says Beth. "It's the five-year-olds who stand up and have really *thought* about their question."

In Salford this morning, the first question asked of Matt was 'How do the Weeping Angels survive on their planet?'

"Oh God, yeah! What *is* the answer to that? You tell me! We've never actually been to the Weeping Angels' planet. That's quite an exciting idea – imagine if we got dropped on their planet! That would be amazing! What is the Weeping Angels' planet like? Is there one sort of Weeping Angel that has learned to be more than like a statue...?"

Matt trails off in thought, fascinated by the concept. Well, perhaps he should suggest writing the story himself?

"I did kind of tentatively mention to Steven [Moffat, *Doctor Who*'s showrunner], 'I've got an idea for an episode'," Matt reveals. "Steven kind of furrowed his brow, and looked really bemused. I thought, 'Is this what happens to the poor writers when they go in for a pitch?'"

Yesterday, the *Doctor Who* team watched Episode 12 while travelling on the bus.

"Have you read the script?" asks Matt. "It's amazing isn't it?"

It is. But frankly, **DWM** isn't sure how it's even possible to make for television.

"Oh, we've made it!" smiles Beth. "I was astounded!" nods Matt. "I just thought, 'Wow, this is television!' And *what* television! It's unlike anything I've ever seen before. It's really special. It's *so* ambitious."

This tour is rather ambitious in itself...

"It's all Piers' [Wenger, executive producer] fault!" Beth laughs, ruefully. "In a way, we're starting again. We're new, Steven's new, Matt and Karen are new... it didn't feel right to have some showy première in Leicester Square. What felt right was to take it out to people and hope that they like it. This has been a hugely economical way of doing things, and also fun! Living on a bus for three days! We're all pretty knackered as a result of it, but you can't say that we haven't put the effort in."

> "This has been **the closest I've ever got to being a rock star**! It's just that there's **Marks & Spencer food in the fridge**, and not beer!"

"It's been brilliant – a clever idea, this bus," says Matt. "It's been great fun. It's the closest I've got to being a rock star! It's just that there's Marks & Spencer food in the fridge as opposed to beer."

Once the tour is over, Matt has another acting job in June ("I'm not really allowed to say what it is... but it's for the BBC, and it's really good. The character I'm playing is gay, so that's immediately very different.") before returning to *Doctor Who*.

"I'm really excited about starting again with the Christmas Special," he says eagerly. "And then we move on to Series Two! Steven told me about the first episode a couple of days ago. Oh, God! You just go, 'How has your mind come up with this?' It's insane. But it's so special. I don't know how he does it. I really don't. You'll see when it's written, and you'll go 'Wow!'"

The bus is arriving at Northampton School for Boys – where Matt studied back in the 1990s. Karen has woken up from her power nap ("You were snoring away – like a cartoon dog!" jokes Matt), and so it's time to show Episode 1 to another eager audience.

The bus has pulled in at the front of the school, and the *Doctor Who* team disembarks to huge cheers from the massive crowd that has assembled. As we enter the school, there are flashes from cameras, and more cheers as the pupils of NSB greet Matt and Karen with rapturous applause.

DWM and the rest of the BBC gang are ushered off to the school theatre, where *The Eleventh Hour* will be shown to hundreds of excited young fans. "Normally, London gets all the glitzy previews, but today, Northampton gets the première – it stops ➤

Matt and Karen are interviewed by the press during their tour, while school kids are enjoying *The Eleventh Hour*...

◄ HERE!" announces the host, before the school band strikes up a big, brassy version of the *Doctor Who* theme. There are more cheers and applause as Matt and Karen enter at the back of the room and take to the stage at the front of the theatre.

"I need a deep breath!" says Matt, as the applause subsides at last. "That was incredible, well done! Brilliant! So, Northampton, thank you for the wonderful welcome. It was truly overwhelming. It's wonderful to be back in this room where I started."

As the school watches the episode, Matt and Karen are taken off to the school playing fields, where Matt has his photo taken kicking a football around. (Before he gave up his football career through injury, he actually played for Leicester City and Nottingham Forest. Fact!) And then, after more interviews with the local press, it's back to the theatre, to see what the pupils made of the episode.

"What did we think then, Northampton?" asks the host. "Pretty good, huh?"

Another huge cheer. The time has come for the kids to question the Doctor and Amy themselves.

Abdul Haddi is up first: "Did you enjoy your time at NSB?"

"Oh, I *loved* my time at NSB," Matt enthuses. "I had a great time. Wonderful teachers. I did *12 Angry Men* on this very stage, I did *The Pirates of Penzance*, I sang awfully... I did *West Side Story*... and I sang awfully! It's a great school, and it really is the reason I am an actor. There was one particular teacher called Jerry Hardingham, who's sadly no longer here, but he was a huge influence on me."

"Where would you go if you could really travel in time in the TARDIS?" asks Patrick Coleman.

Karen: "I would either go back in time and meet Elvis in Graceland, or I would go really far into the future and see how technology has developed."

Matt: "I would go and see the dinosaurs, and I would go and find the lost city of Atlantis. And maybe see Frank Sinatra, and take my granddad."

George Wright is next with his question: "Is it strange to have an action figure of yourself?"

"It is," Matt admits. "Rather sadly, I've *got* one! I've got a picture on my phone. Yeah, that's quite strange, having a ten-inch plastic figure of yourself. I'll make sure we send one to the school, and you can have it!"

Kieron Redmond is next, and asks, "Will any old companions be appearing in the new series?"

"We can't give *too* much away cos of SPOILERS... but that was one in itself!" laughs Karen.

"Listen, here's the thing – we've got such a brilliant companion here, we don't need any of the old ones back," points out Matt. "That's the truth! We've got Amy Pond! She's a hot mama!"

"Do you think the Doctor would wear tracksuit bottoms and be a chav?" asks Joshua Marriot.

"Oh, my lord!" chuckles Matt. "Steven, do you want to answer that one?"

"Er, not in my time, no!" says Steven Moffat, who is stood at the back of the room.

"That's the boss," explains Matt. "He's the man who writes the show, the brain behind it all. He doesn't look like much, I know...!"

"How did you go from wanting to be a footballer to wanting to be an actor?" asks James Fowell.

"I got injured. So that was sort of taken away from me. But Mr Hardingham had faith in me. He rang my mum, and said, 'Listen, I'm putting your son in a play – *12 Angry Men* – he's *got* to be in it and be an actor.' I was very reluctant. I just thought that acting was a bit girly at that point, because I played football! But he persisted, and that's why I owe him so much. And that's what a good teacher can do."

Fin Roberts has a more technical question: "What do you think the TARDIS would look like without the Chameleon Circuit?"

"Oh God..." shrugs Karen. "Er, Matt?"

"Um, well, it could be anything you want really, couldn't it?" Matt suggests, before appealing to Steven Moffat at the back of the hall. "Er, Steven?"

"I believe officially, if there's no Chameleon Circuit active, it's just a sphere," answers Steven.

"Really? There you go. From the boss!"

"I'm impressed by that!" whispers Piers Wenger, who is stood next to Steven. "Is that actually true?"

"If I write it, it's true," Steven whispers back.

Alex Higham wants to know "Who would win in a fight: the Daleks or the Weeping Angels?"

"Oooh, I've got to go with Daleks," decides Matt.

Karen isn't sure. "Um... I'm gonna go, hang on, I'm going to think about this. The Weeping Angels can't do anything until, er... oh, Daleks. Yes."

Steven Moffat is asked to provide the definitive answer. "Um, yeah. The Weeping Angels are kind of stuffed if a *moth* sees them, so as far as taking over the universe... Daleks. Definitely."

Time has run out, and it's time for Matt Smith to leave school once more. But this has been one day that these kids will remember for a *long* time...

You can see more from the tour in Episode 9 of *Doctor Who Confidential* on Saturday 29 May.

"I loved my time at **Northampton School for Boys**. I had a great time. **Wonderful teachers**. It really is **the reason that I'm an actor**!"

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The **Watcher's Guide** to the SILURIANS

> *"This is our planet – we were here before man!"*
> **(DOCTOR WHO AND THE SILURIANS)**

For sheer ingenuity of concept, there are few *Doctor Who* monsters to compete with the subterranean Silurians and their underwater cousins the Sea Devils. While most of the alien threats encountered by the Doctor over the years have come from other planets, or alternative dimensions, or the distant future, or else are the product of human meddling in robotics and genetics, the Silurians are unique: they're a race which originated right here on Earth, without any human or extraterrestrial involvement whatsoever. It's an idea as blindingly simple as it is splendidly original: millions of years before *Homo sapiens* evolved, our planet was home to another great civilisation. In those ancient times, sentient reptilian bipeds were masters of the Earth, their advanced culture bringing forth majestic cities and technological triumphs whose like we humans have yet to equal. When disaster approached in the form of a rogue planet spinning through space, the Silurians were able not only to predict when it would strike the Earth, but also to build enormous underground shelters in which they planned to suspend their life functions until the nuclear winter was over, whereupon the hibernation system would automatically revive them. But nobody's perfect, and the Silurians got their calculations a little wrong: instead of striking the Earth, the rogue planet was drawn into its orbit and became the Moon. The Earth's surface was ravaged by tidal waves, earthquakes and climatic changes which wiped out many of the species remaining on the surface, but the predicted impact never happened – and without the anticipated disaster, the automatic alarm clock never activated. Deep beneath the ground the Silurians and Sea Devils slept on, while above them the planet cooled, the age of the reptiles receded into prehistory, and the little furry animals evolved. As mountains rose and land masses shifted, every trace of the Silurians' once-great civilisation was erased – until eventually, millions of years later, the upstart ape who called himself man began drilling into the ground and exploring the seabed...

Of course, hardly anything is ever *completely* original, and the Silurians share their lineage with a couple of older sci-fi classics: the idea of a super-advanced subterranean civilisation waiting to reclaim the Earth forms the backbone of Edward Bulwer-Lytton's 1871 novel *The Coming Race* (not so

The Sea Devils, aquatic cousins of the Silurians.

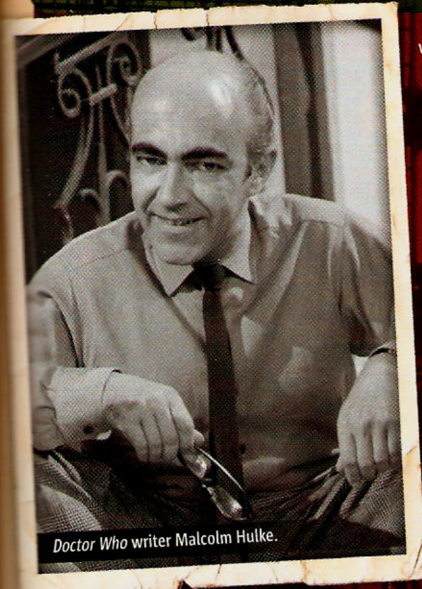
In *Warriors of the Deep*, the Silurians and Sea Devils attempted to destroy mankind using its own weapons.

well-known today, but a colossal bestseller in its time whose mystical energy-form, the Vril, went on to inspire the name of the drink Bovril – true!), while the notion of another species achieving evolutionary ascendancy and keeping mankind in cages has more than a whiff of *Planet of the Apes* about it. But nonetheless, the Silurians make for a strikingly unusual addition to *Doctor Who* mythology, and they're more than just a brilliant concept: they also provide a pretext for some particularly meaty drama. As the Doctor has repeatedly found himself pointing out to anyone prepared to listen, the Silurians differ from the Daleks or the Sontarans or the Cybermen in that they have a perfectly legitimate claim to our planet. They naturally regard the Earth as theirs, and although some of their more enlightened leaders have contemplated peaceful coexistence with man, many of them regard our species as little more than vermin: a primitive ape who has overrun the planet. Time and again the Doctor has found himself trying to negotiate a peace between the two races, encouraging them to set aside their differences and share the planet as equals – and time and again his efforts have been frustrated by xenophobia, mistrust and hostility on both sides. For their part, the Silurians have tried to bring about man's destruction by unleashing a lethal plague, by engineering climate change on a scale that makes 'global warming' seem a trifling term, and even by launching our own nuclear missiles to trigger a human war. And as for us – well, we haven't done a whole lot better. As the Third, Fifth and now the Eleventh Doctors have discovered, the Silurians have the unfortunate effect of bringing out the very worst in humanity.

Seabase Four.

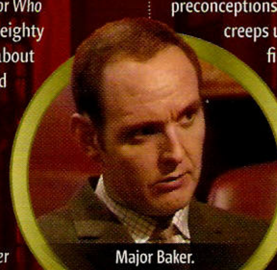
It's hardly surprising, then, that every story featuring the Silurians and Sea Devils has something of the morality play about it: mankind's clashes with his prehistoric predecessors find *Doctor Who* wrestling with big, muscular questions of pride and prejudice, war and peace, conflict and injustice. From Wenley Moor to Seabase Four, from the depths of the English Channel to the mining village of Cwmtaff, these are the themes which the Doctor's encounters with *Homo reptilia* have repeatedly brought bubbling to the surface...

The Incredible Hulke


Doctor Who writer Malcolm Hulke.

The Silurians are the most enduring *Doctor Who* creation of Malcolm Hulke (1924-1979), a noted television writer of the sixties and seventies whose other work included episodes of *The Avengers*, *Danger Man* and the seminal science-fiction series *Pathfinders*, and whose reference book *Writing for Television* was regarded as something of an industry bible in the 1970s. Arguably the king of *Doctor Who*'s scriptwriters during the first half of that decade, Hulke was the only writer to contribute to all five of the Third Doctor's seasons.

Although he never took a direct party line in his *Doctor Who* writing, Hulke was a man of strong political convictions, and his left-wing humanist principles informed all of his work. At a time when the Troubles in Northern Ireland were filling the headlines, when the Vietnam War had long since degenerated into an international disgrace, and John Lennon was exhorting the world to give peace a chance, Hulke's *Doctor Who* stories tackled some weighty ideological questions about the politics of trust and co-operation between those of different races, views, claims and social divisions. Such themes run deep in stories like *Colony in Space*, *Frontier in Space* and *Invasion of the Dinosaurs*, but nowhere are they clearer than in the Third Doctor's Silurian encounters. There's nothing twee or token about Hulke's *Doctor Who* writing. You have to look very hard in his stories to find any goodies or baddies at all: instead he creates characters who are governed by sincere convictions, however misguided they might be, and however polluted by self-interest. One of Hulke's favourite character types is somebody who's all too familiar to us even today: the knee-jerk nationalist consumed by unthinking patriotism and led astray by a blind devotion to Queen and Country. In *Frontier in Space* he's there in the form of General Williams, but the two shining examples are Major Baker in *Doctor Who and the Silurians* and Colonel Trenchard in *The Sea Devils*: not clever or imaginative men, but nonetheless men of courage and honour, tragically duped by their own prejudices and preconceptions while the genuine peril creeps up on them unseen. Hulke's final *Doctor Who* story, *Invasion of the Dinosaurs*, presents us with perhaps the saddest bunch of 'villains' ever seen in *Doctor Who*: a cadre of eco-zealots who have elected to withdraw altogether from society rather than engage with it, until their moral cowardice leads them to threaten the entire human race with destruction. *Invasion of the Dinosaurs* might be best remembered for its unfortunate special effects, but close your eyes and it's a seriously grown-up slice of *Doctor Who*.


Major Baker.

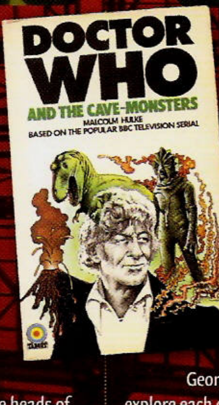
Something else that evidently struck a chord with Malcolm Hulke was reptiles, of which the Silurians offer just one example among many: all of Hulke's solo scripts feature reptilian menaces of one kind or another (albeit that the giant lizards of *Colony in Space* turn out to be fakes mocked up by another bunch of self-interested humans), while even the non-reptilian aliens in *The Faceless Ones* are called Chameleons. Talking of which, although Malcolm Hulke didn't actually coin the term 'chameleon circuit', he was the first writer to ascribe a chameleonic moniker to the TARDIS's camouflage system when he wrote of the ship's 'chameleon quality' in his novelisation of *Colony in Space*. Fact!

A Chameleon.

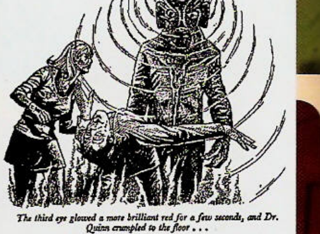
Stories by Malcolm Hulke

- **The Faceless Ones**
(1967, co-written with David Ellis)
- **The War Games**
(1969, co-written with Terrance Dicks)
- **Doctor Who and the Silurians**
(1970, novelised as The Cave-Monsters)
- **The Ambassadors of Death**
(1970, uncredited rewrites)
- **Colony in Space**
(1971, novelised as *The Doomsday Weapon*)
- **The Sea Devils** (1972)
- **Frontier in Space**
(1973, novelised as The Space War)
- **Invasion of the Dinosaurs**
(1974, novelised as *The Dinosaur Invasion*)

Frock Coat and Fur Under Nose!



In addition to his *Doctor Who* scripts, Malcolm Hulke was responsible for novelising all but one of his credited TV stories (plus another, Robert Sloman's *The Green Death*), and the results are widely regarded as among the finest *Doctor Who* books ever written. On the printed page Hulke was able to expand on his belief that good writing should enlarge our sympathies towards all our fellow men, and a trademark of his novelisations is his habit of taking us inside the heads of even the most apparently unsympathetic characters to eavesdrop on their thoughts, memories, hopes and fears, the better to understand what makes them tick: even *Colony in Space*'s ruthless Captain Dent, on screen perhaps Hulke's most unpleasant villain, becomes a rounded human being as we read of his boyhood, career and marriage in the pages of the re-titled novelisation *The Doomsday Weapon*. This George Eliot-esque tendency to explore each character's inner self reaches something of a peak in *Doctor Who and the Cave-Monsters*, Hulke's novelisation of the first Silurian story, in which, among many other examples, the relatively minor character of Miss Dawson is elevated to the status of a tragic heroine desperate not to end her days a spinster, Dr Lawrence becomes a disappointed failure who once dreamed of being hailed as another Faraday or Edison, and Major Barker gains not only an extra letter 'r' but also an unforgettably horrible back-story about his dismissal from the army after shooting an IRA prisoner in a moment of anger (the 'slip-up' fleetingly referred to on screen by the Brigadier). Most striking of all is the perspective granted to the principal Silurian characters: any child of the 1970s who read and treasured this wonderful book will rave to this day about the emotionally charged prologue, in which the Silurians take one last look at the prehistoric sunset before retreating to the shelters, and later an extraordinary chapter entitled *Into an Alien World* which is written entirely from the perspective of the wounded Silurian Morka, hiding in a barn as he tries to evade capture by the Brigadier and the Doctor: "Fur Under Nose and Frock Coat looked at each other, but Morka could not understand the expressions on their faces ... Silver Buttons turned to the female creature. 'Anything I can do for you, miss?' it said." Absolute genius!



The third eye glowed a more brilliant red for a few seconds, and Dr. Quinn crumpled to the floor . . .

You say Silurians, I say Eocenes...

Let's call the whole thing off. Okay, let's not, but let's do our best to get to the bottom of this. The Doctor's reptilian chums are subject to a positively vexatious history of ever-changing nomenclature, and sadly not a single one of their various names quite fits the bill. To be scrupulously fair, the script of *Doctor Who and the Silurians* never actually comes right out and says so, but it nonetheless firmly implies that the creatures hail from the Earth's Silurian period, circa 443-417 million years ago – most obviously when one of the creatures nods in response to the Doctor's question, "Are you a Silurian?" The trouble is that the Silurian period (and it's definitely a period, by the way – not an era, despite what the Third Doctor says) pre-dates the heyday of the dinosaurs and other reptiles by more than 200 million years: the Silurian oceans were teeming with fish, trilobites and giant sea scorpions, but on dry land there was nothing more advanced than a few early centipedes. Following the transmission of the first Silurian adventure this goof was reported to the production team, and two years later in *The Sea Devils*, the Doctor duly dismisses the term 'Silurian', telling Jo that "Properly speaking, they should have been called the Eocenes." But, er – should they? This time we appear to have overshot in the opposite direction. The Eocene epoch (yep, this time it's neither an era nor a period, but an epoch) lasted from approximately 55-34 million years ago, beginning some ten million years *after* the great extinction of the dinosaurs. So if we want to stick to our guns and insist that Alaya and her pals were contemporaries of the Triceratops and the Tyrannosaurus Rex, then there are no two ways about it: they're neither Silurians nor Eocenes. They're Mesozoics – or, more specifically, Cretaceans.

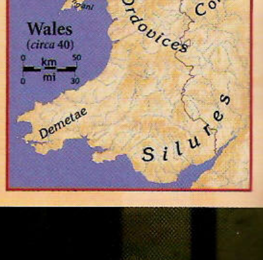
But hang on a tick, because this Eocene thing might still be our best bet. Although the dinosaurs were long gone, the surviving ancestors of our modern-day reptiles continued to thrive in the Eocene epoch (fossils of giant Eocene snakes and turtles exist in abundance) – and, furthermore, this was when the early mammals began to rise. Both *Doctor Who and the Silurians* and *Cold Blood* clearly state that *Homo reptilia* lived alongside some early form of ape – and while there certainly weren't any apes at the time of the dinosaurs, we know that the early primates (not quite apes, but let's not split hairs) were becoming well established during the Eocene days. So if we're prepared to believe that (a) the 'lunar extinction event' which drove the Silurians underground had nothing to do with the extinction of the dinosaurs and instead took place more than ten million years *later*, and (b) the monster in *Doctor Who and the Silurians* is not a Tyrannosaurus Rex but some unknown species of giant reptile which survived the mass extinction of the dinosaurs (and which, like the Myrka, was presumably then wiped out by the lunar extinction event), then the 'Eocene' theory might just hold water.

In his novelisations of the first two Silurian stories, Malcolm Hulke sidestepped the whole thorny issue by dropping the name 'Silurian' altogether, opting instead for 'reptile men' and introducing the new-minted term '*Homo reptilia*', which, as of *The Hungry Earth*, has now been incorporated into the TV series proper. Mind you, if we're going to be massively pedantic, even Hulke's term '*Homo reptilia*' doesn't *quite* cut the mustard. In the usual taxonomic scheme of things, the Latin noun 'Homo' (man) is followed by an adjective, so *Homo sapiens* is 'wise man', *Homo erectus* is 'upright man', *Homo neanderthalensis* is 'Neanderthal man', and so on. The trouble with 'reptilia' is that it's not an adjective but a noun, and moreover a noun invented in the eigtheenth century as part of the Linnean classification system. A more authentically Latin '*Homo reptans*' would simply mean 'crawling man', which is no use at all, so perhaps we'd be better off settling for something like '*Homo squameus*' ('scaly man'). But in the final analysis, who said there was anything normal about the Silurians? Let's just stick to *Homo reptilia* before we all go mad.

Less complicated, but arguably a lot more daft, is the question of what the Silurians' marine cousins are called. In their eponymous début adventure the creatures are credited as 'Sea Devils' in the closing titles, but in the story itself the phrase is used only once, by a delirious human survivor in the midst of some top-notch traumatised babbling. The creatures never come within earshot of the term 'Sea Devils', let alone use it themselves. Nevertheless, by the time we reach *Warriors of the Deep*, the Silurians are happily referring to "our Sea Devil brothers." Frankly, that's a bit like birds deciding to call themselves 'flying pests'...

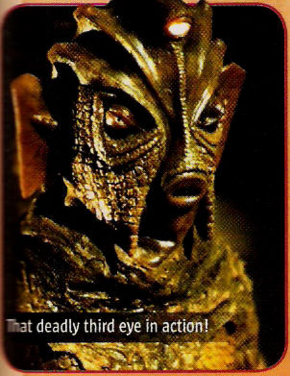
And finally, we can't leave this subject without a quick chat about the word 'Silurian' itself, which derives from an ancient and warlike tribe called the Silures, who dominated south Wales during Britain's Iron Age: they're described at some length by the Roman historian Tacitus. In the nineteenth century, the geological study of the region once occupied by the Silures led to the naming of the prehistoric Silurian period, and for similar reasons, various arty types from south Wales have traditionally rooted themselves to their heritage by referring back to the Silures. The seventeenth-century metaphysical poet Henry Vaughan liked to describe himself as a 'Silurist', and even today you can find not one but several traditional 'Silurian choirs' in south Wales. Yes, honestly. Only last year the Rhymney Silurian Male Choir released an album called *The Silurian Sound*. You don't need to take my word for that – it's available on iTunes!

Rhymney Silurian Male Choir
Côr Meibion Silwriaid Rhymni
The Silurian Sound



The **Eyes** have it!

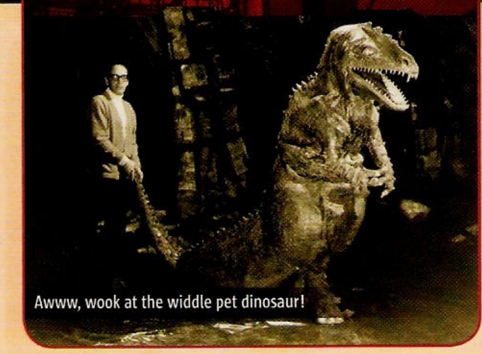
To the uninformed it might look like nothing more than a slightly silly sci-fi gimmick, but in actual fact there's a sound scientific basis behind the third eye with which the original Silurians wielded their psychokinetic power. The third eye plays a pivotal role in the first Silurian story, opening and closing doors, zapping everything from farm dogs to Paul Darrow, and even melting solid rock and metal – but by the time of *Warriors of the Deep*, it has been demoted to the status of a flashing Dalek-style 'speech indicator', raising the alarming prospect that Icthar & Co might inadvertently fry everyone they talk to.


That deadly third eye in action!

The Silurians encountered in the 2010 series are a previously unseen subspecies who lack the third eye, their natural weaponry instead consisting of a venomous tongue (another variant of nature, this: no genuine terrestrial reptile possesses such a thing). But here's the interesting bit. Fossil records reveal that many of the oldest vertebrates had a socket in the skull which did indeed house a functional third eye. Even today, several reptile and amphibian species retain a so-called 'parietal eye', a barely detectable photo-sensitive part of the epithalamus which helps the animals to regulate their circadian rhythms and body temperature. The owner of the most pronounced of these surviving 'third eyes' is the tuatara [pictured below], a small lizard-like reptile native to New Zealand, which is often referred to as a 'living fossil' owing to the fact that in some respects it has changed very little since the Mesozoic era. Situated in the centre of its forehead, the tuatara's parietal eye is particularly well-developed, having a lens, cornea and retina.

So there you have it: prehistoric reptiles in 'yes, they really were three-eyed' shock. He knew what he was on about, did Malcolm Hulke...

Prehistoric **Pets**


Awww, wook at the widdle pet dinosaur!

The Silurians and Sea Devils aren't the only survivors of their tantalisingly unspecific age: joining them, Noah's Ark-style, in their hibernation units are various fearsome prehistoric monsters which, like well-trained pets, appear to be at the beck and call of their Silurian masters. The first such creature we encounter is a savage carnivorous dinosaur in *Doctor Who and the Silurians*, used as both guard dog and attack weapon in the caves beneath Wenley Moor. Although identified in the novelisation as a Tyrannosaurus Rex, the creature is never specifically named on screen – and in the televised story it certainly *isn't* a Tyrannosaurus because it has three fingers on each of its forearms, while every schoolboy knows that T Rex had only two. (Incidentally, every schoolboy also knows that the dinosaurs were reptiles, making the novelisation's back-cover blurb – 'the biggest, most savage mammal which ever trod the earth!' – one of the most majestic howlers in Target Books' history.) It's tempting to conclude that the Beast of Wenley Moor is a species unknown to human science – which is certainly the case with the Myrka, the bulbous-eyed, six-limbed undersea dragon encountered in *Warriors of the Deep*. Quite unlike anything found in the fossil record, the Myrka is like some terrifying mixture of sauropod, seahorse and electric eel: its tail is equipped with a lethal current, while its fearsome strength allows it to crush heavy bulkhead doors as if they were made of foam rubber.

Technical **Lizardry!**

If you thought all that Silurian/Eocene/*Homo reptilia* stuff was complicated, wait until you try to unpick this lot. In their first televised adventure, the three principal reptiles are identified simply as 'Old Silurian', 'Young Silurian' and 'Silurian Scientist', but in his subsequent novelisation Malcolm Hulke confers individual names on the trio: the peaceable Old Silurian becomes Okdel, the aggressive Young Silurian Morka, and the fence-sitting Scientist K'to. At the end of the TV story the Scientist is the only survivor of the three, and before biting the dust the Young Silurian tells him that "When our people revive, you will be the leader. See that the apes are destroyed." Sure enough, when the Fifth Doctor encounters the Silurians a century later in *Warriors of the Deep*, the implication is very much that their leader Icthar is the self-same Scientist: he has encountered the Doctor before, and describes himself as "sole survivor of the Silurian Triad" ('Triad' in this case presumably meaning a group of three, rather than an Oriental crime syndicate). And despite his name apparently contradicting the novel, it's pleasing to note that 'Icthar' sounds a bit like 'K'to' if you say it fast enough.

The Third Doctor.

But the plot thickens: it can't be ignored that *Warriors of the Deep* mysteriously finds the Fifth Doctor in possession of a detailed knowledge of Silurian culture manifestly not shared by his Third incarnation. The Fifth Doctor recognises a Silurian battlecruiser on sight, knows all about the Myrka, and greets Icthar by name. In his 1996 novel *The Scales of Injustice*, author Gary Russell valiantly sets out to resolve this apparent discrepancy by educating the Third Doctor in all these points during a previously undocumented encounter with the creatures, but even this well-meaning endeavour can't quite overturn a line in *Warriors of the Deep* which explicitly states that mankind and *Homo reptilia* have only met twice before – clearly alluding to the Third Doctor's two televised adventures. That particular line has now been sent into a further tailspin by *The Hungry Earth* in which, once again, the Eleventh Doctor is fully up to speed with his Silurian lore – but in fact there's a perfectly good alternative explanation for his acquisition of all that encyclopaedic knowledge. Back in *Doctor Who and the Silurians*, there's a scene which begins with the Third Doctor flicking through images from Silurian history on a screen in the creatures' underground shelter. 'You once had a great civilisation,' he remarks as the Old Silurian enters. 'I didn't realise how advanced.' So there you have it: he picked it all up from the creatures' own library. Simples.

Ichtar confronts the Fifth Doctor.

SILURIAN and SEA DEVIL Adventures

Television, books, audios, comic strips... these *Homo reptilia* chaps don't half get around...

Television

DOCTOR WHO AND THE SILURIANS

Doctor Who and the Silurians by Malcolm Hulke (7 episodes, 1970) An underground atomic research centre in Derbyshire inadvertently reactivates a Silurian shelter in the nearby caves.

The Sea Devils by Malcolm Hulke (6 episodes, 1972) The Master joins forces with a colony of Sea Devils stirring beneath the waves of the English Channel.

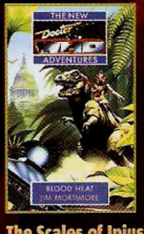
Warriors of the Deep by Johnny Byrne (4 episodes, 1984) In the year 2084, the Silurians and Sea Devils attack an underwater military base with the intention of starting a terrible war.

The Hungry Earth/Cold Blood by Chris Chibnall (2 episodes, 2010) A drilling project in the mining village of Cwmtaff disturbs a colony of Silurians deep beneath the Black Mountains.

The Sea Devils also pop up for a brief cameo appearance in **Frontier in Space** (1973) and a flashback in **The Eleventh Hour** (2010).

Novels

Besides the Target adaptations of their first three TV adventures, the Silurians make fleeting reappearances in several of the spin-off novels released by Virgin Publishing in the 1990s, and take centre stage in two:



Blood Heat by Jim Mortimore (1993) The Seventh Doctor finds himself in a parallel dimension where the events of *Doctor Who and the Silurians* ended very differently.

WHO
THE SCALES OF INJUSTICE

The Scales of Injustice by Gary Russell (1996) While UNIT is threatened by a sinister conspiracy, the Third Doctor and Liz encounter a new subspecies of hybrid Silurians.

Audio Adventures

Bloodtide
by Jonathan Morris (2001)
When the Sixth Doctor visits the Galapagos Islands in 1835, he encounters a rogue group of Silurians and a young naturalist called Charles Darwin...

Professor Bernice Summerfield and the Poison Seas by David Bailey (2003)

In this Doctorless spin-off, books'n'audios companion Benny goes to the aid of a Sea Devil colony on the planet Chosan.

UNIT: The Coup
by Simon Guerrier (2005)
Another Doctor-free adventure in which Brigadier Lethbridge-Stewart faces the return of the Silurians.

Comic Strips

Twilight of the Silurians by Steve Moore and David Lloyd (1980, **DWM** 21-22)

ZZZZZZZZZM
WHAT THE HELL—

In the dying days of the Silurian civilisation, captive apes exact revenge on their reptilian tormentors.

Devil of the Deep
by John Peel and John Stokes (1982, **DWM** 61)
A stranded seventeenth-century mariner befriends a lonely Sea Devil, until pirates arrive.

City of Devils
by Gary Russell and Vincent Danks (1992, **DWM** Holiday Special)
Sarah Jane Smith and K9 discover a colony of Silurians and Sea Devils in Egypt.

Final Genesis by Warwick Gray and Colin Andrew (1993, **DWM** 203-206)
In an alternative dimension, *Homo sapiens* and *Homo reptilia* live together in harmony.

The Cybermen by Alan Barnes and Adrian Salmon (1994-1996, **DWM** 215-238)
Revealed at last: the evolutionary link between the Silurians and the Cybermen!

THE INHERITORS OF THE EARTH.

The Doctor encounters an unfamiliar race of reptile people in *The Hungry Earth/Cold Blood*.

Stars in their (third) eyes!

Meera Syal, Stephen Moore and Neve McIntosh are following in some prestigious footsteps. Over the years, the Silurians and Sea Devils have faced off an impressive array of guest actors. Here are just a few of them...

Fulton Mackay (Doctor Who and the Silurians)

Although his track record was already an impressive one, Paisley-born Fulton Mackay wasn't quite a household name in 1970: his regular role as Detective Chief Superintendent Inman in *Special Branch* had only just kicked off, while his career-defining turn as Slade Prison's most screwed-up screw, the satanic Mr Mackay in the classic Ronnie Barker sitcom *Porridge*, was naught but a gleam in his twitching eye. *Porridge* would elevate Mackay to something of a national treasure, and in 1974 he was even among those under consideration to play the Fourth Doctor. But all of this lay in the future when Mackay graced *Doctor Who* with his splendidly watchable turn as the charming, shifty, hubristic scientist Dr Quinn, foolhardily convinced that he can manipulate the Silurians to his own academic advantage. All together now: 'Two-three-six today! Now get that right!'

Geoffrey Palmer (Doctor Who and the Silurians)

Famed for his hangdog features and deadpan delivery, the mighty Geoffrey Palmer has made three appearances in *Doctor Who*, each time playing an authority figure who comes to a sticky end: the Administrator in *The Mutants* and Captain Hardaker in *Voyage of the Damned* lay in the future (as did mainstream fame with *Butterflies*, *Reginald Perrin* and *As Time Goes By*) when Palmer carved his first notch in the *Doctor Who* bedpost as the doomed Permanent Under-Secretary Edward Masters in *Doctor Who and the Silurians*. His final scenes, as he spreads the Silurian plague through the streets of London like an unwitting angel of death, leaving hapless commuters dropping in his wake before finally succumbing himself, are among the most stylish and impressive sequences the show had ever seen at the time. Actually, they still look pretty stunning today.

Clive Morton (The Sea Devils)

Clive Morton's turn as Colonel Trenchard, the bumbling prison governor unwisely entrusted with keeping the Master under lock and key, came towards the end of a long and brilliant screen career that had seen him constantly in demand for upper-crust and authoritarian character roles in a succession of the most celebrated British movies of the 1940s and 1950s, including *Scott of the Antarctic*, *The Blue Lamp*, *The Lavender Hill Mob*, *Lucky Jim* and Laurence Olivier's *Richard III*. Perhaps most interestingly apropos of *The Sea Devils*, Morton also appears in the classic 1949 Ealing comedy *Kind Hearts and Coronets* as – get this – a colonel who is also a prison governor charged with looking after a notorious master criminal. What are the chances of that?

Ingrid Pitt (Warriors of the Deep)

The role of the conscience-stricken traitor Dr Solow in *Warriors of the Deep* was originally written as a man – but who better to bring such a complex character to life than the voluptuous Polish-born star of such cinematic milestones as *Countess Dracula*, *The Vampire Lovers* and *The House that Dripped Blood*? Among the ideas that Ingrid Pitt brought to the table was the suggestion that Solow should tackle the deadly Myrka with a spot of Bruce Lee-style martial arts action, in the process delivering one of the immortal moments of 1980s *Doctor Who* (if you've never seen it, type 'DoctorPwned' into YouTube and prepare to be amazed).

Of course, this wasn't Ingrid Pitt's first appearance in *Doctor Who*: back in 1972 she guest-starred in *The Time Monster* as Galleia, Queen of Atlantis – meaning that, in one of those funny little coincidences that enrich the lives of people like you and me, both of her *Doctor Who* appearances have a decidedly aquatic flavour.

THE DWM REVIEW

The worlds of Doctor Who in review:
>>Television >>DVDs >>Books >>CDs
>>Toys >>Merchandise and more!

>>This **Issue**

>>Television

Victory of the Daleks 57
The Time of Angels/
Flesh and Stone..................59
The Vampires of Venice 61

>>DVD

The Creature from the Pit 62

>>Audio

Dead Air 63
The Three Doctors...............63

City of Spires 64
Point of Entry 64
Shadow of the Past 64

Victory of the Daleks

BBC One 17 April 2010

Starring Matt Smith, Karen Gillan, Ian McNeice, Nicholas Briggs **Written by** Mark Gatiss **Directed by** Andrew Gunn

“I AM THE DOCTOR AND YOU ARE the Daleks!”

And they flippin' well are. In Mark Gatiss' story they're never more so Daleky as they swiftly and delightfully manoeuvre through war torn London and then off into the universe to build a whole new history. All hail the new Daleks! White! Blue! Orange! Red! Yellow! And with a handy Swiss Army knife compartment at the back! Too exciting. Getting breathless now... We'll return to them in a bit.

In premise alone, *Victory of the Daleks* is already a winner: It's Churchill vs the Daleks. These two mighty, brilliantly battered British icons of the mid twentieth-century set on a collision course. What an image. It's telling both are instantly recognisable in silhouette – in fact, with a long cigar clamped tightly between his teeth, old Winston even casts a similar shadow.

Ian McNeice is wonderful as Winston Churchill, staying the right side of caricature he presents a steely PM who perfectly evokes Winnie's very own maxim that a man does what he must “in spite of personal consequences, in spite of obstacles and dangers and pressures.” There's a sense of momentum in this performance, a Churchill who has resolved to Keep Buggering On through all the flak, throwing his bulk into the conflict against the “Narzi” (as he would have it) menace. “If Hitler invaded Hell,” he says, eyes thinning, “I would give a favourable reference to the Devil.” He's a man who'll consort with whatever lesser evil will deliver him victory in Europe.

It feels right and proper the warhorse is presented as an old friend of the Doctor's. By the sheer weight of their presence alone, it would seem impossible they hadn't gravitated towards each other long before now. They're both great men, and they know it. “It's been amazing meeting you,” says Amy at the end of the adventure. “I'm sure it has,” he replies.

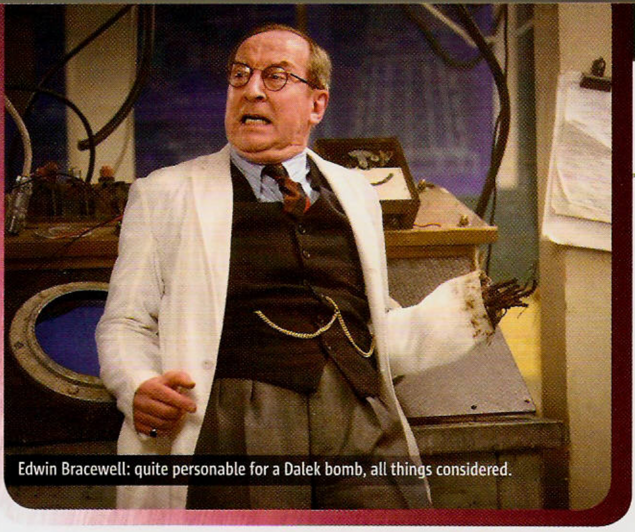
But this Churchill is also a twinkler. When the TARDIS arrives he has his men training their guns on the Doctor, while they spar for possession of the blue box. “Must I take it by force?” he chuckles. Their shared affection is clear. Only great friends would reacquaint themselves with such combative words.

This is the Eleventh Doctor's coming of age story. The time traveller versus the metal meanies. It's a constant of *Doctor Who*, a rite of passage. Get through it and you'll stand taller. As Steven Moffat ►

recently told Radio 4's *Front Row*, "The Doctor isn't the Doctor until he's beaten the Daleks." It's also a scenario that invites us to draw comparisons between each incarnation of our hero. How will this one fare? What will he make of the pepperpots? But the Time Lord is never quite himself when it comes to his arch enemies. Unlike any other terror the universe has to offer, they put him on the back foot. They frighten him.

In *Victory*, that's abundantly clear. One moment our hero is showboating the devastating beauty of history to Amy – on the roof of the cabinet War Rooms, a lovely, painterly vista of blitzkrieged London – the next he's gasping for air as Dr Bracewell's Ironside trundles in to view.

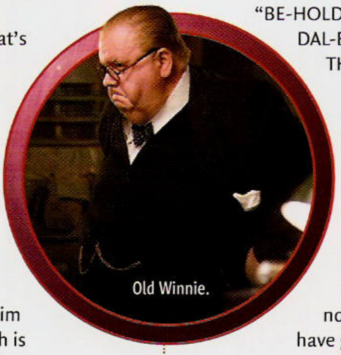
Decked out in khaki, this objectification of Nazi philosophy, adorned with the Union Jack and – in a delightful touch – little black-out muzzles over its dome lights, is an abomination. "What are *you* doing here?" the Doctor demands to know. "I-AM YOUR SOL-DIER!" is the reply.



Edwin Bracewell: quite personable for a Dalek bomb, all things considered.

'**Matt Smith** is great – losing his cool while **whacking a Dalek with a giant spanner**, but at times **playing against the high drama**...'

"What? Stop that! Stop that now!" They're shifty, these ones. And what's more, they refuse to square up for a scrap. How exasperating. "You know who I am," says the Doctor, almost pleading. "You always know who I am!" And then later: "Come on, fight back! ... You are my enemy and I am yours!"



Old Winnie.

The Doctor and the Daleks. We all know how this works. But they're not playing, and it leaves him helpless and frustrated. Matt Smith is great with this material, seriously losing his cool when whacking one with a giant spanner, but at other points playing against the high drama. He's quiet and gentle when he briefs Churchill about the evil in their midst: "They are my oldest and deadliest enemy. You cannot trust them."

And then we reach the crux of the thing. "I am the Doctor," he says, inadvertently booting up the aliens' Progenitor device, "and you are the Daleks!" At the point this line arrives it's earned every syllable – twice over, in fact. So thrilling, it's absolutely what the story's about, framing up the old foes in their familiar positions. Now the game is on. "VIC-TORY! VIC-TORY!" scream the monsters, disappearing off to their spaceship lurking behind the Moon.

It's such a relief. There's a sense of *joie de vivre* returning to the Doctor now the Skaro schemers' plan is out in the open. While they train their super squiggly sci-fi ray on London, he's twisting and darting on board their vessel, brandishing a jammie dodger ("I was promised tea!") and a line in lovely camp trash talk ("Don't mess with me, sweetheart").

"I won't let you get away this time, I won't!" he vows, but it's too late. In a tiny, Pavlovian moment, the time-honoured Dalek spaceship sound effect – *vwwwb-vwwwb, vwwwb-vwwwb* – bleeds into the soundtrack, and through a huge plume of smoke and lightning the new lot arrive. They're absolutely, gob-smackingly beautiful. Huge, for one thing. And bold in their bright livery, like some souped-up 1960s film prop from a never made but best-ever Peter Cushing film. Now on the big screen! In colour!

Everything about these things is Dalek to the max. When the story adopts their viewpoint (through those newly ribbed eye-pieces), all we hear is slightly ring modulated. They even (nearly) name-check their previous onscreen adventures: "BE-HOLD! THE REST-ORA-TION OF THE DAL-EKS! THE RES-URR-EC-TION OF THE MAS-TER RACE!"

As they roam onto deck claiming the space, the camera zips around them like some *Top Gear* VT glitzing up a new super car. It works. They're sleek and gleaming and you almost wish things would hold still for a moment so you can really perv at them. But, no, because these new Daleks have got business to attend to, and you can nearly hear Gatiss whacking on the hyphen key as the Supreme intones – in the deepest voice ever heard – "CLEANSE THE UN-CLEAN! TO-TAL OBLIT-ER-ATION! DIS-INT-EGRATE!" before exterminating last year's model.

How can you follow that?

Tricky, but a Spitfire barrel-rolling in outer space almost does the job. The mechanics behind getting the thing up there don't really get off the ground – Bracewell somehow knocking up a gravity bubble between scenes – but it's hard to care. The image is just so fabulous; you can't help but buy it.

Back on Earth, Amy Pond is finally given the chance to step forward and claim a chunk of the story for herself, proving – as she did in *The Beast Below* – that this Doctor really needs her. Bill Paterson's Bracewell has excelled in conforming to that sci-fi archetype of a fake man who's more human than humans, but while he lies prone on the War Room floor, that Simon Says countdown playing out on his chest, Amy's the only one who can match up to his humanity. Karen Gillan's performance is sensitive, yet full of naughtiness. "Hey Paisley," she whispers. "Ever fancied someone you shouldn't? Hurts doesn't it? But kind of a good hurt."

When putting together his first series of *Doctor Who*, it feels as though Steven Moffat has drawn inspiration from the show's initial run-out back in 2005. We begin with the modern day story, then far future, now a *The Unquiet Dead*-esque 'celebrity historical'. And the beats hit across these three have been broadly similar – the companion meets the Doctor; she grasps the concept of abundant alien life; she totally gets that they can travel in time.

However, there's also another note for Amy. "So you have enemies, then?" she asks her new friend as they prepare to leave. That's always been a given for us, the viewer. But she, of course, doesn't know *Doctor Who*. In fact, she doesn't even know the Daleks (and as for why, I'm intrigued). It's a big revelation. Travelling with the Doctor is dangerous. More so now his arch foes are back *en masse*, set to swarm once more through the universe, subjugating planets, crushing lesser races... and with a general mandate to just KBO.

"Are you worried about the Daleks?" Amy asks. "I'm *always* worried about the Daleks," replies the Doctor. Oh yes. This is the good stuff. All the monsters in *Doctor Who* are great, but, let's be honest here, the pepper pots are a different class. They very nearly *are Doctor Who*, and this is the fight that will never end.

Because he is the Doctor and they are the Daleks. **GRAHAM KIBBLE-WHITE**

The new Daleks: bigger, bolder, badder... and with a lot more potting possibilities on a snooker table.

The **Time** of **Angels/Flesh** and **Stone**

BBC One/BBC HD 24 April – 1 May 2010

Starring Matt Smith, Karen Gillan, Alex Kingston

Written by Steven Moffat **Directed by** Adam Smith

IT'S WINTER 1983, NEARLY PUB opening time. The *Doctor Who* production team has been firming up plans for Season Twenty-One. It'll be terrific. Everyone's going to go nuts about the new look Sea Devils and Silurians, the Daleks are returning and writer Robert Holmes is also staging a comeback. He'll be penning Peter Davison's swansong. It's got the working title *Chain Reaction*.

Producer John Nathan-Turner has written up all the episodes-in-progress on the whiteboard and it's time to leave for the day. But as he closes up the office he fails to notice Eric Saward still slumped in his chair. A shocking scarlet lip-smack plastered across the script editor's cheek has sent him into a happy reverie, dreaming of acid one-liners and acid baths. There's someone else here too. Someone who's been lurking in the shadow cast by the Master's iron maiden TARDIS prop (from *The King's Demons*, now requisitioned for personal use). A pair of fabulous red Christian Louboutin shoes clack across the floor. A smile. Devilish eyes behind Grace Kelly glasses. Leave the man, it's the whiteboard she wants. With a swipe, the words 'Chain Reaction' are erased. And ten...

12,000 years later – give or take – the Doctor and Amy, plus an old friend, are venturing into the Maze of the Dead. Here, a familiar foe waits.

This reviewer doesn't mind admitting he had doubts about the wisdom of resurrecting the oh-so-scary Weeping Angels. Granted, I could understand the lure of bringing back the Dalek-beating baddies (as per **DWM**'s *Season Survey*), but they did seem like one-hit wonders – in the best possible way, of course. The Angels had been perfectly tooled to fit the puzzle box that was 2007's *Blink*, and in many ways were more a plot point than a fully-fledged species. Lifted out of that ornate mechanic, could they really work? Or, to put it in clunky terms, weren't they actually a bit of a gimmick?

Well, shut up, me. The Angels are back, they've been refashioned and – against all the odds – they're scarier than ever. This second run-out locks them into an even more intricately crafted story, one where writer Steven Moffat is almost working at a quantum level, there's just so much detail here. You can't discard a thing.

This most peculiar, high concept foe becomes, if anything, an even more potent threat for the Doctor across the two-parter. There's something simply terrible about seeing so many of their number eroded and mottled into a crude approximation of humanity. Then there's the sequence in the second episode where Amy must pick her way past the statues with her eyes closed. It's a brilliantly clever take on that bit from *Aliens* (okay, we had to mention it sooner or later) where the marines try to navigate past blobs on the radar representing the film's nasties. *Doctor Who*'s version is all but static and yet the sense of a real, kinetic threat is somehow even more palpable.

Then they move. We see the Angels *move*!

> 'It's possibly **the most terrifying moment in *Doctor Who* history**. Could the Angel actually **come through our tellies at home** too...?'

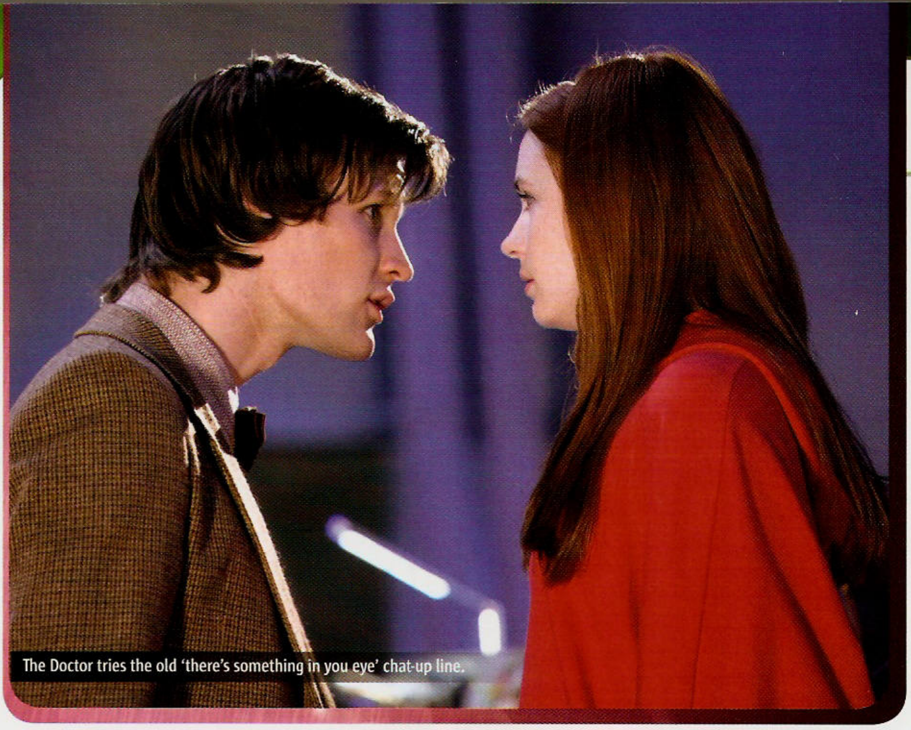
And, as if to prove he totally knows what he's about, he revisits *Blink*'s keystone sequence – the Tenth Doctor on a TV cautioning viewers, "Do not blink" – inverts it and then *weaponises* it. This time it's the statue who's on the screen, the flickering and grainy texture lending the image an unnerving verisimilitude. It's possibly the most terrifying moment in *Doctor Who* history. While it looms down on Amy who's stuck in the room, it also strains at the fourth wall. Bloody hell, could the Angel come through our tellies at home too?

"That which holds an image of an Angel becomes itself an Angel", we're told. At this point **DWM** must make a formal apology. Sorry. Yes, we've put a photo of Weeping Angels on this page, meaning this issue is now an Angel itself. Look away! No, *don't* look away! And, you reading this in WH Smith with nine intention of buying. Yes, you! Is that something in your eye?

Okay, there was a brief glimpse of something when they snagged the Doctor's collar earlier on, but here a head turns, an arm flexes. It's a brilliant moment, but a risky one, cos there's the fear of throwing away the statues' USP. We don't really want to see their stealthy game of Grandmother's footsteps devolving into a generic monster's lumber. But, actually, this plays out like we're witnessing something forbidden. A one-time only glimpse past the quantum lock. A head turns and an arm flexes – a tiny moment wrought large. It's a great pay off, truly eight.

That the Angels survive the story with their reputations not just intact, but enhanced, is enough reason to love it. (Although, let's be sensible now Steven – you really can't bring them back again, okay?) But what of the other returnee?

I think it's fair to say that unlike my own trepidation with the Angels' comeback, many fans ➤



The Doctor tries the old 'there's something in you eye' chat-up line.

were fitful about seeing more of River Song. It's not that Alex Kingston or the character – last seen in 2008's *Silence in the Library/Forest of the Dead*, of course – was considered a failure. It's more that what River represents for the Doctor is something some of us fear. She could be the old ball and chain, the nagging tug of responsibility and normality that grounds our hero. Moffat has lots of fun with this.

"Is River Song your wife?" Amy asks the Doctor. "She's kind of like, 'Heel boy!'" But there's never a straight answer. She might just be. Her reintroduction to the series posits her as nothing less than an icon; a close-up of her shoes, her sunglasses, a smile before the big reveal. River's a character with the stature befitting of Future Mrs Doctor. Plus, and this is breaking all the rules, she knows more about the TARDIS than our hero... although his lack of expertise in landing the ship is mitigated by the "brilliant noise" it makes as a result.

'"**Is River Song your wife?**" asks Amy. There is never a straight answer, but **River has a stature befitting of Future Mrs Doctor**...'

The couple – and let's call them that, shall we? – also share a clear shorthand. River asking the Doctor to sonic her communicator, calling him "Sweetie", them both twigging the relevance of the one-headed statues in the Maze ("How could *we* not notice that?" exclaims the Doctor) and talking in truncated sentences – The Doctor: "What do [the Angels] need...?" River: "Of course!" Whoever or whatever this adventurer is, she's absolutely the Time Lord's equal – and they're both the stuff of fairytales. sEven more than that, she's the Time Lord's destiny, who's serving – ahem – time for killing "the best man I've ever known." It can only mean one thing. Can't it? Guess we'll find out... when the Pandorica opens?

Eagle eyes will have strafed across this two-parter, inspecting everything to the nth degree. We informed ones know it was the first story the new *Doctor Who* production team filmed. Like River, we've been meeting Matt Smith and Karen Gillan out of sequence. But does it show? Well, there's the Doctor's extra floppy, extra Doctor-y hair here, which helped propel Matt through the audition process. But aside from the quick interim trim between Alfava Metraxis and *Chez Pond*, there's nothing for spotters to jot. No blue book required to log and make sense of inconsistencies. We're travelling on the same continuum we jumped aboard at *The Eleventh Hour*. Both our leads power through the story like they've always been in *Doctor Who*. The Eleventh Doctor remains grumpy and urgent. And does he have a plan yet? "I don't know, I haven't finished talking." Amy, meanwhile, is every inch of that much-maligned word, sassy, "creaming" her first encounter with the Angels and taking huge pleasure in seeing the universe's most alpha male (well, in a professorial sort of way) cowed by a member of the 'weaker' (we can't stress those inverted commas enough) six. And after teasing her travelling companion, Karen Gillan then goes on to steal every heart in the second episode when she's left alone in that Brothers Grimm forest, hopelessly clutching the communicator: "Hello? Hello?" She's simultaneously so brave and so scared, it's a bravura performance.

About a thousand words back, there was a mention of how intricately plotted this story is. It's true. Nothing truly arrives out of the blue although Moffat does enjoy obscuring the signposts. But then, any tale that flings up the caption '12,000 years later' is never going to be all that straightforward. Cross cutting frantically between aeons is something only *Doctor Who* can do. But be attentive, it's all there. The Doctor tells River in *Flesh and Stone*, "Octavian's dead. So's that teleport. You're wasting your time." It's like a Derren Brown feint. We're still occupied by the cleric's death (and, by the way, wasn't Iain Glen great?), so while the remark both highlights and discards the teleporter, we don't pay much attention. Until the device is then used to rescue Amy, of course.

The sleight of hand just makes you smile. Every word is working hard, even though some have yet to deliver – the absent ducks on the Leadworth duck pond? Anyone?

There's also conceptual playfulness here, with gravity on board the *Byzantium* bending in much the same way Moffat's stories refract time. And yet we, the viewer, are able to keep up. That's five quality work. Sorry, *fine*.

The story, much to my relief, also tackles the series' ongoing McGuffin. Four while the crack in the universe could easily have been kept back as a constant but – let's be honest – easy portent of oncoming threat, that conceit is now dispensed with. This is a story that's huge, encompassing both the CyberKing from the 2008 Christmas Special and those damn ducks, and suddenly it's really motoring. *Doctor Who* is looking its plot arc in the eye. That's bold.

From three – *there!* – it's back two reality. The one – sorry, *wonders* – of a far flung alien beachhead traded in for Amy's bedroom, the place where Prisoner... Prisoner... ZERO!!

Oh dear. We seem to have counted down to something. Something really combustible. By dint of **DWM**'s schedule, these reviews are written before the episodes air on BBC One. How the final scene will be received is something I'm genuinely fascinated about. Because, this is it. This is actually sex in *Doctor Who*! While Martha and Rose's feelings for the Time Lord felt real and human, they were also somehow pure. Clean. Dreams of romance and a bit of hand-holding. Amy? She's a normal, lustful woman... and all she wants is to *have* the Doctor. Blimey!

Let's say no more and retreat back to that winter of 1983. The pubs are now open and in the *Doctor Who* production office there's a sudden implosion. Rushing air turns a stacked pile of Lanzarote travel guides into a blossom of paper, but Eric Saward dreams on, and the intruder makes her escape, discarding a stubby pen as she exits. A Cheshire cat smile momentarily persists. There's something new written on that whiteboard.

Coming up in *Doctor Who* (someday): 'The Doctor's Wife'. **GRAHAM KIBBLE-WHITE**

The **Vampires** of **Venice**

BBC One/BBC HD 8 May 2010
Starring Matt Smith, Karen Gillan, Arthur Darvill
Written by Toby Whithouse **Directed by** Jonny Campbell

POOR RORY. HE'S BEEN YANKED away from his stag night and dumped in sixteenth-century Venice where he's been gunked by the innards of a pointy-toothed exploding fish boy from outer space. What happens next? His fiancée calls him a "numpty". "Right, I'm being reviewed now!" he hisses, his sense of humour failing.

'Fraid so. Didn't anyone tell you? It's part of the gig, now you're a *Doctor Who* companion.

Arthur Darvill has an onerous job playing Rory, because as the prospective Mr Pond, his goal is to separate Amy from the Doctor, wrenching her from a thrill ride through all of amazing-ness, back to the village hall in Leadworth where there's a salsa band on standby. But, despite the fact the hospital nurse is here to ruin the show, you don't feel any malice towards him. In part, that's because Darvill is so likeable in the role. With his slackened mouth and scurrying eyes, his portrayal is of a man whose energies are exhausted by just assimilating what the hell's going on.

Similarly, Toby Whithouse's script pours indignity (Rory as Amy's brother) after indignity (Rory as Amy's eunuch) on the newbie, neutering (not like that!) any threat he might represent. Oddly, it doesn't diminish him. Because Rory gets the big Pond snog at the end, doesn't he?

So rather than upsetting the *status quo*, Rory Williams affords us a new way of observing it. From his standpoint the time-travellers are *insane*, excitedly comparing notes about vampires, running headlong into jeopardy. "You've no idea how dangerous you make people to themselves," he tells the Doctor. But by the episode's end Rory's gone native. "We're not leaving you!" he says to the Time Lord at the moment of greatest peril. It's taken him longer than his missus-to-be, but this would-be doctor finally *gets it*.

Meanwhile, the upper-case 'D' Doctor is taking a while to twig. He lives a life measured by ice ages and infinity. When it comes to something more provincial, like personal relationships, he's rubbish. The brilliant pre-titles scene, where he bursts out of that cake and tells a pub of Rory's mates what a good kisser Amy is, reveals just that.

Throughout the tale, the Time Lord continues to trample over the new boy's sensibilities, with a foot on Rory's head when they penetrate the House of Calvierri, then more figuratively by whipping out his massive tool – or torch – as they arrive. But as the Doctor says, "Let's not go there."

Even Amy gets in on the act. She pays off the eunuch gag by telling her betrothed, "I'll explain later." Suddenly it's as though she's the Time Lord and he's her sidekick.

While all this tricky interpersonal stuff is playing out, there's an old school story at work. And we do mean *school*. Whithouse has drawn a lot from his 2006 tale, *School Reunion*, with a gang of alien refugees setting up a bogus educational establishment on Earth. The scene where the Doctor and Rosanna Calvierri barter over the future of Venice calls back to Doctor Ten's poolside confrontation with Mr Finch. Except this one is altogether more sensuous. Helen McCrory is both supine and saturnine as Rosanna, stepping in oh-so-close, the Doctor's eyes roving all over her. Not that he's interested. He's a Time Lord, she's a big fish. Think of the offspring they'd spawn. Literally.

The story also has shades of Tom Baker-era *Doctor Who*. The Fourth Doctor – the literary romantic – would have gloried in this baroque age and taken similar delight at finding vampires in the Venetian vestibule. The bit where Doctor Eleven muffles his friends so he can think is just *so* Baker. "I knew you were going to say that," machine guns Matt Smith when Guido reveals no-one lives upstairs, "did anyone else know he was going to say that?" Baker *to the max*!

If *The Vampires of Venice* does have a failing, it's that following Steven Moffat's intricate two-parter with a plot that's resolved by an off switch is bound to feel slight. But in the wider context of the series, and the conceptual craziness just around the corner (*Amy's Choice* sounds nuts), a romantic mini-break is welcome. Plus, there are jokes. Not just Amy speaking the unspeakable yet again ("You look about nine!" she says when the Doctor suggests posing as her dad), but the Time Lord's metatextual mithering about running into Casanova (last played on BBC TV, of course, by David Tennant).

> **'Helen McCrory is both supine and saturnine**, stepping in **oh-so-close, the Doctor's eyes roving all over her**. Not that he's interested...'

Mummy's hydrating!

As for Rory, well, we're at the end of the review, so we owe you some smart-arse one-line summation. Junior Doctor? A Venetian bind? Nope: Like the Time Lord, you're one of Amy's boys.

GRAHAM KIBBLE-WHITE

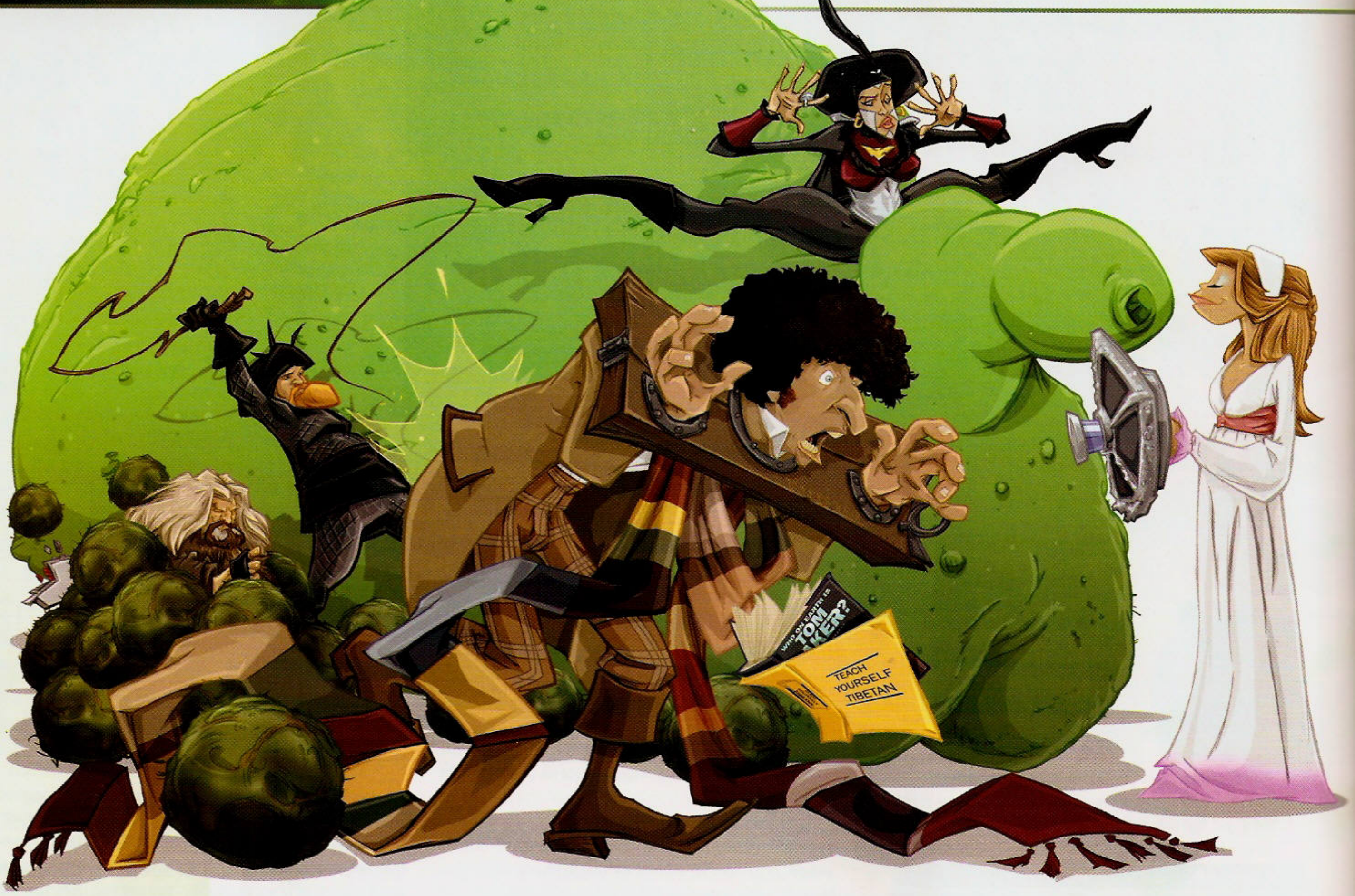
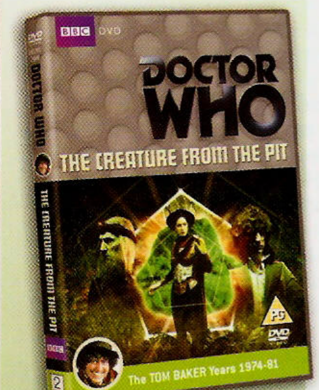


Illustration **BEN WILLSHER**

The **Creature** from the **Pit**



PICK OF THE MONTH!

DVD 2|ENTERTAIN
Starring Tom Baker, Lalla Ward, David Brierly, Myra Frances **Written by** David Fisher
Directed by Christopher Barry **RRP** £19.99

AH, ERATO – ONE OF THE Greek Muses – whose name means 'Desired' and who inspired poetry of the most erotic order. See Erato, flaxen of hair, comely of form, strumming her lyre. Good girl, Erato.

Now see Erato in Television Centre's Studio 6. It's 1979 and the ginormous green bag's début on the floor has inspired not just derisory laughter from the crew, but a sheaf of BBC memos of the most un-erotic order. That's despite the fact the thing sports the sexiest appendage ever seen on a *Doctor Who* monster. But still, good girl, Erato. Good boy?

Writer David Fisher really did name his creation after the Grecian goddess whose image Plato and Virgil evoked in their work during pre-Christian times. Now it's FX man Mat Irvine who's rendering the likeness, and in a pre-*Larry Grayson's Generation Game* timeslot. He's using meteorological balloons painted green.

We cut straight to the eponymous entity's appearance because, when reviewing *The Creature from the Pit*, Erato is the elephantine blob in the room. One huge (in every sense) production short-fall, it casts a long, wobbly shadow over the adventure. It's the reason many – including producer Graham Williams – consider the four-parter a failure. But it's not.

Don't worry, I'm not gearing up to launch an argument for why the ambassador from Tythonus wasn't fatally misconceived. However, anything that prompts such treasurable lines as, "Oozing about and sitting on people, not much of a life, is it?" should be automatically allocated a little bit of love. Furthermore, as a plot point, Erato is brilliant.

"You've got beautiful skin," joshes the Fourth Doctor encountering the creature. "Extraordinary skin. Green veins! Chlorophyll? I wonder..." That's deft storytelling. From silliness into a clever and very tidy spot of exposition, it's a template for how *Doctor Who* works at its best (leaving aside the fact that a moment later, Tom Baker's chasing a cheap laugh by blowing down Erato's dubiously dangling ganglion – bad boy!).

This is just one of many inversions in Fisher's script that makes the tale of the metal-scarce planet Chloris and the beast below rather durable. "We call it the creature!" declares Lady Adrasta (Myra Frances). "It kills people. What more is there to know?" Loads, as it turns out. Because, playing against our expectations, the big green gland isn't a monster, it's just misunderstood. Adrasta is the one we should fear. Concerned that Erato's mission to trade metal for chlorophyll would destabilise her powerbase she's "tipped the ambassador into a pit and thrown astrologists at him," as the Doctor explains.

Similarly, although a female baddy isn't all that unusual for *Doctor Who*, having the muscle represented by an elfin 67-year-old woman absolutely is. The decision works, though, with Eileen Way as the splendidly wicked Karela. She plays into every child's fear of that whiskery great aunt who takes pleasure in pinching your ribs under the guise of seeing how big you've got, or dumping a sachet of liver salts into a glass of squash and serving it as fizzy orange... Or was that just *my* aunt?

Karela's the one who undertakes the dispatching, the most shocking being her last as she runs a blade through metal-obsessed bandit boss Torvin (John Bryans). "There's another six inches to

> **'Erato is the elephantine blob** in the room... It casts a **long wobbly shadow over the adventure**...'

add to your collection, old man!" she cackles – one of the series' nastiest lines. And *her* calling *him* "old"? Karela's great.

Less successful – clearly – are Torvin and co.

When the story begins, the Doctor and Romana look through the TARDIS scanner onto the film stock Ealing Studios jungle outside. It brings to mind the *Monty Python* sketch: "This room is surrounded by film." The bandits continue that theme, dressed as *Python*'s 'It's' hermit and shambling through the tale. To be fair, their ineffectualness is intentional. "I'm not used to being assaulted by a collection of hairy, grubby little men!" hisses Romana. "She's no call to get personal," winces Torvin. But the Time Lady's got them down pat: "As bandits go you're a pretty duff bunch."

They're the light relief, and they know it. But Torvin gets a bit tiresome, playing that "I'll be rich... I mean *we'll* be rich!" gag over and over and fussing around his "lovely boys" in the most Fagin-esque fashion. He only just stops short of instructing them "to nick a sprocket or two" when clearing out Adrasta's hoard of metallic nick-nacks.

Astrologer Organon fulfils a similar function. He's a whimsical foil for the Doctor but Geoffrey Bayldon infuses the role with charm, in the main because this is the sort of character we like to see him playing – bonkers. Organon escapes the natural justice the *Doctor Who* universe usually metes out to those who claim to divine the future, by lieu of being a gleeful fraud. Eyeballing the scroll the Doctor hands the Huntsman at the story's close, he pretends its contents have come to him by celestial means: "It's a draft contract for a trading agreement," he intones. And then nabs the adventure's lovely outro line, fingers crossed to mitigate for his fibbing, "It was written in the stars."

The Doctor and Adrasta enter... the Pit!

Aside from the titular creature's failure, the other much recorded 'fact' about this story is it was the first recorded by Lalla Ward as Romana and David Brierly as K9. The latter does a fine job, although it feels like a performance in stasis, as though he's been briefed to continue what John Leeson established. Ward, meanwhile, isn't quite the noblest Romana of them all. Not yet. Much like Brierly she's mainlining her predecessor. The way she takes control of the bandits is fabulous, but as for being condescendingly referred to as "dear" and slapped around by Adrasta, it's out-of-character for the Time Lady.

The Creature from the Pit is an easy watch. Yes, the massive dollop of wibbly-wobbly limey-wimey in the middle is an issue, but there are always bits of business going on to divert the attention, from the guard napping in Adrasta's throne, to the Doctor's post modern exchange with the Huntsman who makes with the end-of-adventure thank-yous too early in Part Four ("Don't say it – not yet!"). Erato and friends perhaps can't live up to the epic romanticism of the Greek Muses – and this story is hardly poetry – but they do amuse.

≫DVD extras

MUCH LIKE THIS REVIEW, the DVD extras get busy addressing *Creature*'s shortcomings. In *Team Erato*, Mat Irvine reflects the monster was like, "A big blancmange with a four-foot phallus." But there is a happy ending, as Irvine reads out a contemporary letter from Mrs Drabble, whose kids were terrified of Erato. "Great," he says. "We won."

Christopher Barry: Director is a pleasant chat covering the man's *Doctor Who* career – which began with the first Dalek story in 1964, and ended with *Creature*. It's quietly candid if over-scored.

The disc also sports a commentary track from Lalla Ward, Myra Frances, Mat Irvine and Barry himself. Irvine puts forward the notion that 1970s *Doctor Who* was akin to a sitcom in the way it was produced. "I'm going to get my five-and-a-half year-old grandson's opinion on this," reckons an emboldened Frances. "It was better than I remembered, and I was worse!" declares Ward. Best bit is the very end, with Barry moaning modern day TV credits don't roll unmolested. "Nobody gives a..." and then the final fuzz of the *Doctor Who* theme drowns him out.

But my absolute favourite thing is a snippet from *Animal Magic*, filmed on the set of *Creature*. Here's the Doctor in stocks: "Hello! I'm on the planet Chloris, and they think they've got the upper hand. But never mind, that's another story..." What follows is his appraisal of *Doctor Who* monsters. The Shrivenzale ate six buffalos a day "and two wheelbarrow-loads of coconuts. Unbroken!", while the Wirrn had "a sting so fierce it could have done an elephant in five minutes." Then Tom bursts into a huge laugh and ambles off-camera: "Oh, God forgive me!" **GRAHAM KIBBLE-WHITE**

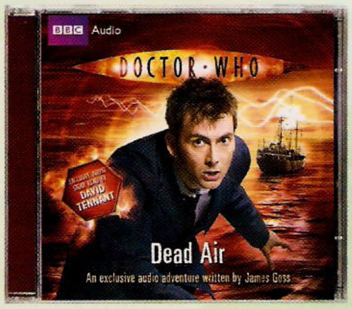
Dead Air

Audio Reading BBC AUDIO
Written by James Goss **Featuring** The Tenth Doctor **Read by** David Tennant, **RRP** £8.99

THIS LATEST BBC AUDIOBOOK opens with a radio announcer who introduces James Goss' story like it's a lost recording that's recently been found and restored. The soundtrack crackles a bit and then whistles like a short-wave radio. There's a muffled burst of pop music, and David Tennant says, "Hello, I'm the Doctor. And if you can hear this, then one of us is going to die." It's an instantly attention-grabbing start and a reminder that while *Doctor Who* has played about with its format quite a lot since its return to television, spin-offs such as these audios have usually remained more traditional in their storytelling style.

Dead Air, then, is a welcome change of direction and pace. The Doctor narrates the story which means Tennant stays in character throughout, and as a single disc it never feels like it's going on any unnecessary detours just to fill out a required length.

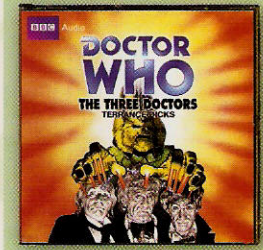
It's 1966 and the Doctor arrives on the floating Radio Bravo station in search of the Hush, a sentient Time War weapon that has been drawn off course by the pirate ship's broadcast. Naturally, the setting recalls Richard Curtis' recent hymn to pirate radio stations, the 2009 film *The Boat that Rocked*. While Radio Bravo's crew is markedly smaller, it still offers some enjoyable caricatures of 60s DJ types including cheery Liverpudlian Layla, Bravo's Chart Show girl, who assumes the role of the story's companion figure.



This is one of those dramas that likes to gather all its characters together and eek out the tension as they listen to the monster methodically make its way to their hiding place. To this end, the Hush does change its tack a bit. Described early on as a shapeless ball of vicious noise tearing itself into alien armies, once it seeks out Radio Bravo it turns into something more cunning – a silent assassin – hiding in corners.

There are parts of *Dead Air* that drift close to a few TV stories. The resolution is clever, but just a couple of years too late to be original. This, though, feels like a quibble alongside the real appeal of the story – Tennant's performance, and all the lovely moments the characters share while holed up in abandoned music studios. Goss' Doctor is a very Time Lordy one in as much as he can't seem to resist referring to all the historical figures that he's met. "But that's just name-dropping," says Layla at one point. "Haven't you got any real friends?" "Yes," comes the reply, and after a slightly awkward pause, "but it's not been a good time lately." Smashing stuff. *Bravo!* indeed. **VANESSA BISHOP**

The **Three Doctors**



Talking Book BBC Audio
Written by Terrance Dicks
Read by Katy Manning
RRP £12.99

AFTER A BRIEF CHANGE OF presentation with the release of *Logopolis* and *Castrovalva*, *The Three Doctors* sees BBC Audiobooks back on message, with the reinstatement of the novel's original cover art, 'The Changing Face of *Doctor Who*' notification that all the early Target books carried and a respectful dedication to the memory of Barry Letts, producer of the original TV version which aired in 1972/3.

Katy Manning keeps her natural kooky effervescence in check to give a strong reading of the story, that sees the first three Doctors come together to fight renegade Time Lord Omega – who's mad as a box of frogs at being abandoned by his own people. Terrance Dicks' novel doesn't restructure the tale in any way, but does alter a few details here and there to give a significantly better impression of it. Omega's foot soldiers, the Gell Guards – now 'Blob Men' – are more humanoid in shape, and his castle – all glitz and glitter on screen – is transformed into a residence of beaten brass and cavernous Oriental opulence. The Time Lords get a better deal as well. Battling to stop Omega draining their energy, their great halls and temporal control rooms are portrayed as gloomy and in semi-darkness right from the start, and Manning's reading of them – gasping for breath – conveys the idea of a civilisation literally dying on its feet.

For Omega, Manning's voice is tweaked and modulated to such a deep level that, for a while, I have to confess to thinking it was a completely different and uncredited artist. This, though, only demonstrates BBC Audio's skill and attention in the area of sound effects and music. *The Three Doctors* starts inauspiciously with a stray weather balloon snagged in the trees of a bird sanctuary, and even this sequence has been elevated with a score that broods sinister menace and excitement. **VANESSA BISHOP**

Shadow of the Past

DOCTOR WHO
SHADOW OF THE PAST
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

Audio Drama Big Finish
Starring Caroline John
Written by Simon Guerrier
RRP £8.99

THIS *COMPANION CHRONICLE* is an odd one: it's a love story across time, space, death and reality. It throws in an invasion of Earth, shape-shifting aliens, the Third Doctor's antagonistic relationship with Brigadier Lethbridge-Stewart, and the Time Lord in the bowler hat from 1971's *Terror of the Autons*.

The plot starts as just another day in the life of the Doctor's assistant, Liz Shaw: radar detects a UFO approaching Earth; UNIT investigates; and Liz and the Doctor try to figure out what exactly is going on, while the Brigadier blames the Chinese and plans to blow everything up. However, this textbook Series Seven plot is just a hook on which to hang the character piece. Liz's reflections on her old life – the missed opportunities, the intoxicating madness of life with the Doctor – forms one part of it. But the story is also about duty, and doing the right thing, with the professionalism of the Brigadier and his soldiers and the Time Lords' strict non-interference contrasting with the Doctor's impetuous – even reckless behaviour. Ultimately, only by balancing these two conflicting imperatives can our team win through.

Liz is the ideal companion to narrate such a story because she was always the bridge between the Doctor's rebellious streak and the Brigadier's by-the-book approach, acting as a calming influence on both. Caroline John effortlessly slips back into the character she last played regularly on TV in 1970, giving a thoroughly engaging reading of Simon Guerrier's script, with just the right emphasis on Liz's regret at not getting to travel the cosmos in the TARDIS, and her lingering resentment at the way the Doctor treated her as a glorified PA.

As a neat, if unspectacular character piece, *Shadow of the Past* is another winning entry in the *Companion Chronicles* series.
MATT MICHAEL

City of Spires

Audio Drama BIG FINISH
Written by Simon Bovey **Starring** Colin Baker, Frazer Hines, Georgia Moffett, Richard Earl, James Albrecht, Russell Floyd, Sam Graham
Available *www.bigfinish.com* **RRP** £14.99

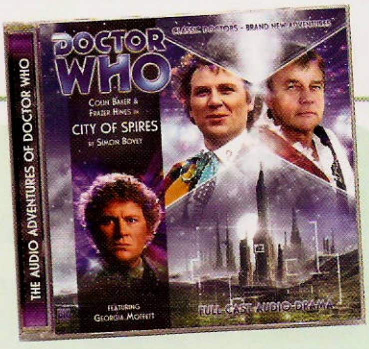
THE SIXTH DOCTOR SEEMS to attract out-of-sequence companions: first Charley Pollard, who originally accompanied the Eighth Doctor, and now the Second Doctor's companion, Jamie McCrimmon. He even stole Melanie Bush from his own future self!

In the first of three audios featuring Frazer Hines, Jamie and the Doctor face a threat to eighteenth-century Scotland that is apparently unravelling time itself. This isn't for any high-blown cause like the restoration of Gallifrey, but for pure profit.

The first mystery in *City of Spires* is why Jamie doesn't even remember the Doctor. Granted, he's only met the Sixth Doctor once, in *The Two Doctors*, and yes, the Time Lords wiped his memory at the climax of *The War Games*, his final adventure with the Second Doctor – but even so, he should surely remember the Doctor, Ben and Polly. Plus, why is he posing as Black Donald, a figure from Scots folklore? And what is all the talk about the Red Caps – more creatures from myth?

As the audio adventure unfolds, the answer to some of these questions becomes clear. Others are naturally held back, presumably for revelations further down the line in the following two stories. While this might leave the play frustratingly open-ended for some listeners, realistically it's a neat reflection of the way that the TV series has introduced running mysteries – like the crack in time and space – to keep the audience coming back for more, and it's a valid ploy. This listener is eagerly anticipating next time.

Aside from effectively building the mystery, *City of Spires* keeps events moving at a fairly rapid pace with the Doctor meeting Jamie's band of rebels, getting involved in the war against the Red Caps and infiltrating the City itself in pretty short order. Thematically, it draws some fairly crude (pardon the pun) parallels between the blood-sucking aliens and the draining of Scotland's oil for profit, which hints at that old SNP standby of England pillaging the country's natural resources. But aside from that unsubtle undercurrent, it's an engaging story.


DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER & FRAZER HINES IN
CITY OF SPIRES
BY SIMON BOVEY
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING GEORGIA MOFFETT
FULL-CAST AUDIO DRAMA

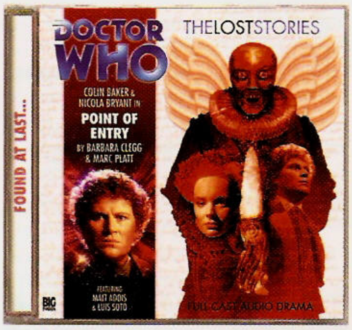
Frazer Hines is particularly impressive as an older Jamie, more a leader of men than we've previously seen, and certainly not overshadowed by the Doctor. His interaction with Colin Baker is pleasing, and the character works well with the Sixth Doctor – better than most of the Sixth Doctor's own companions because he's of an age and experience that allows him to stand up to this most self-possessed of Doctors. Georgia Moffett [Jenny from 2008's *The Doctor's Daughter*] is a strong supporting actor, while Colin Baker expands his repertoire with an interesting and hitherto unsuspected Geordie accent.

Couple these performances with some very fine sound design, and a memorably creepy voice for the alien Overlord, and *City of Spires* ends up a solid audio. The one reservation is that it holds so much back for subsequent instalments that it risks being seen as little more than the first episode of a trilogy rather than a complete work in its own right. As such, we can reserve judgement until we understand better where this mini-series is heading and whether it's a good indicator of things to come.
MATT MICHAEL

Point of Entry

Audio Drama BIG FINISH
Written by Barbara Clegg and Marc Platt
Starring Colin Baker, Nicola Bryant, Matt Addis, Luis Soto, Sean Connolly, Tam Williams
Available *www.bigfinish.com* **RRP** £14.99

ONE OF THE BEST THINGS about *The Lost Stories* is that each entry in the series is completely unlike the last. So here we have a rich, dark, Aztec cocoa-drink of a story that has nothing in common with the sandy and intellectual *Hollows of Time* except for the presence of the Doctor and Peri. *Point of Entry* is the darkest *Lost Story* yet, though, taking its inspiration from a melange of Elizabethan sources, and mixing them together to produce a uniquely strange brew.


DOCTOR WHO
THELOSTSTORIES
COLIN BAKER & NICOLA BRYANT IN
POINT OF ENTRY
BY BARBARA CLEGG & MARC PLATT
FOUND AT LAST...
FEATURING MATT ADDIS & LUIS SOTO
FULL-CAST AUDIO DRAMA
BIG FINISH

It follows that this is from the pens of Barbara Clegg and Marc Platt – the writers of two of the most memorably haunting stories in 1980s *Doctor Who*. They're well matched – both wrote a story that involved higher powers playing at Victorian gentlemen, and wreaking havoc as a result. Both 1983's *Enlightenment* and 1989's *Ghost Light* are about the quest for hidden knowledge, and the unexpected consequences this brings. Either Clegg or Platt could have produced something worthwhile; together, the result is a grotesque masterpiece, albeit a flawed one. Certainly, it's the outstanding entry in the *Lost Story* series to date.

At the core of the story is Kit Marlowe's quest to discover the diabolical secrets of the Spaniard Velez – secrets that he believes will bring truth to his new Faust play. This is in addition to his covert work uncovering secrets for Sir Francis Walshingham, another man who has committed his life to the extraction of the truth. The play therefore benefits from strong performances by both Matt Addis and Ian Brooker in these central roles, which help to disguise some of the adventure's shortcomings.

> '***Point of Entry*** is the **darkest *Lost Story* yet**, taking its inspiration from a **melange of Elizabethan sources**...'

These are significant. This is over-long for what we get – because for all the allusions to Dr Faustus, the overtones of revenge tragedy, the Aztec imagery – this boils down to a fairly typical *Doctor Who* plot. Like Peri putting on a dress to pose as the Queen, *Point of Entry* wears its influences heavily as a disguise for something relatively slight. You could even argue that this is all about style over substance, and to an extent – quite a large extent – you'd be right.

But for all that, *Point of Entry* worms its way inside your head. The imagery is unforgettably strong – blood-red skies, hands stripped of flesh to living bone, poisonous dwarves, torture dungeons and half-open doors promising to reveal their secrets to those who dare enter. Being pretentious for a moment, this is like a Francis Bacon painting – horrible but beautiful, and impossible to feel indifferent about.

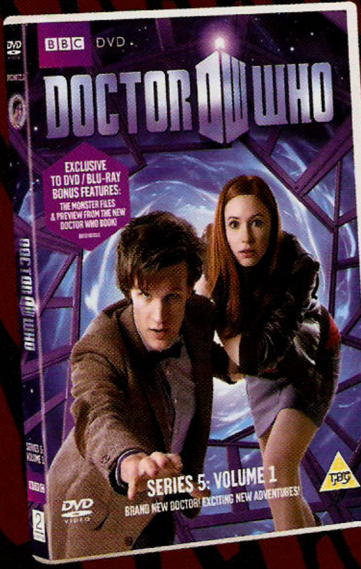
Of course, half of what's in this audio could never have made it onto the screen – and back in the 1980s, the story was never progressed to the script stage. Even at its acid-bath grisliest, that period of *Doctor Who*, quite rightly, wouldn't have put some of these grisly images into the heads of small children. Neither would it have been as explicit about Kit Marlowe's relationship with Tom. But even if we only got halfway there this could have been every bit as visually interesting as *Enlightenment* or *Ghost Light*. And that's high praise indeed.
MATT MICHAEL

THE WHEEL OF FORTUNE!

On offer this month are DVDs, CDs and books, with Daleks, Cybermen, Smilers, *more* Daleks and androids! Spin the wheel – it *could* be you...

WIN! The Eleventh Doctor and Amy on DVD!

The first DVD volume of the latest series of *Dctor Who* is set to be released by 2|entertain and features the first three episodes, introducing Matt Smith as the Eleventh Doctor and Karen Gillan as Amy Pond. Included on the DVD are the 65-minute season opener, *The Eleventh Hour*, the Smiler-filled thriller *The Beast Below* and the World War Two adventure *Victory of the Daleks*. Also included on the DVD is *The Monster Diaries*, produced by the *Doctor Who Confidential* team and featuring previously unseen footage and exclusive comments from cast and crew! The DVD goes on sale from 7 June for £15.99 and will also be available in high definition Blu-ray. So, do you want an unforgettable journey into time and space? To be in with a chance of being one of the lucky winners, have a ponder about the answer to this...


BBC DVD
DOCTOR WHO
EXCLUSIVE TO DVD / BLU-RAY BONUS FEATURES:
THE MONSTER FILES & PREVIEW FROM THE NEW DOCTOR WHO BOOK!
SERIES 5: VOLUME 1
BRAND NEW DOCTOR! EXCITING NEW ADVENTURES!

What is the name of the village that Amy Pond lives in?
a) Nebworth
b) Leadworth
c) Helenworth

Call **09011 542 221** to enter, or post us your answer, putting this merciless threat at the start of the **DWM** address: "PRISONER ZERO WILL VACATE THE HUMAN RESIDENCE OR THE HUMAN RESIDENCE WILL BE INCINERATED."

WIN! Kamelion box set on DVD!

BBC DVD
DOCTOR WHO
KAMELION TALES

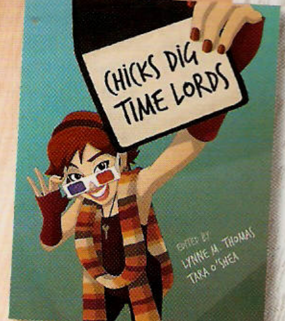
Two Fifth Doctor adventures – *The King's Demons* and *Planet of Fire* – both featuring the Doctor's shape-changing robot friend, Kamelion, are being released together on DVD in the special *Kamelion Tales* box set available from 14 June. Both stories star Peter Davison as the Doctor with Anthony Ainley as the Master and Gerald Flood as the voice of Kamelion, and as well as the episodes themselves, the DVDs feature cast commentaries, documentaries plus a special, 'director's cut' version of *Planet of Fire* – with previously unseen material and new visual effects – presented in 16:9 format and with optional Dolby Digital 5.1 or stereo soundtracks! The box set is priced £29.99 but our jolly friends at 2|entertain have given us **FIVE** to give to our lovely readers. If you'd like to be in with a chance of receiving one of them, just respond correctly to this right royal question:

***The King's Demons* apparently features which medieval monarch?**
a) Good King Richard, the one known popularly as the Lionheart
b) Bad King John, the one who signed Magna Carta
c) Hunky King Peladon, the one who had the hots for Jo Grant

To enter call **09011 542 222**, or by post, putting this revealing utterance before the **DWM** address: "I DO HAVE A MIND OF MY OWN!"

WIN! Chicks Dig Time Lords!

In *Chicks Dig Time Lords: A Celebration of Doctor Who by the Women Who Love It*, a host of award-winning female novelists, academics and actresses come together to celebrate the phenomenon that is *Doctor Who*. Published by Mad Norwegian Press and available from *www.madnorwegian.com*, priced $11.50 (US). We have **FIVE** copies to give away and you could have one of them by answering the following feminine question:



Who declared their love for the Doctor in the episode *Doomsday*?
a) Feisty companion Rose Tyler
b) Rose's dad Pete Tyler
c) Fruit cake lover Ma Tyler

Call **09011 542 223** to enter, or by post, putting Jackie Tyler's lewd enquiry at the start of the **DWM** address: "ANYTHING ELSE HE'S GOT TWO OF?"

WIN! Legend of the Cybermen CD!

Legend of the Cybermen sees the Doctor, Jamie and Zoe reunited for the first time since 1969! The play stars Colin Baker, Frazer Hines and Wendy Padbury and costs £14.99 on CD and £12.99 to download. Big Finish has kindly given us **FIVE** copies of the CD to give away, so to be in with a chance of winning, just tell us the correct answer to this:

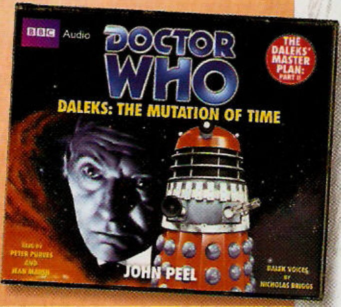
DOCTOR WHO
LEGEND OF THE CYBERMEN
THE AUDIO ADVENTURES OF DOCTOR WHO

What is Zoe's surname?
a) Heriot
b) Harricot
c) Harrietjonesmpforflydalenorth

Call **09011 542 224** to enter, or by post placing Zoe's assessment before the **DWM** address: "CAN'T WE KEEP HER ON? SHE'S MUCH PRETTIER THAN A COMPUTER!"

WIN! The Mutation of Time CD!

Daleks: The Mutation of Time is released on 3 June from BBC Audio. This new talking book, the conclusion to *The Daleks' Master Plan*, is read by Peter Purves and Jean Marsh, and is available on CD priced £12.99. We have **FIVE** copies to give away to readers who can answer this tasty little poser:


BBC Audio
DOCTOR WHO
THE DALEKS' MASTER PLAN
DALEKS: THE MUTATION OF TIME
READ BY PETER PURVES AND JEAN MARSH
JOHN PEEL
DALEK VOICES BY NICHOLAS BRIGGS

What was the name of the Christmas Day episode of *The Daleks' Master Plan*?
a) *The Devouring of Doctor Who*
b) *The Feast of Steven*
c) *The Bar-b-que of Sara*

To enter call **09011 542 225**, or enter by post placing Sara's shocking seasonal statement at the front of the **DWM** address: "A STRANGE MAN KEPT TELLING ME TO TAKE MY CLOTHES OFF!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 27 May and close at midnight on Wednesday 23 June 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 422**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 23 June 2010.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

WHO ON EARTH IS...

The Second Doctor's companion has a new book out. "It's like giving birth," she says.

Deborah Watling

Hello, Deborah. You played Victoria Waterfield in *Doctor Who* for one year, from May 1967 to April 1968 – and it's followed you around ever since. There must have been times when you've wished it would just go away?

"No! It was a very important year of my life. I'll always have fond memories of my time with Pat Troughton [the Second Doctor] and Frazer Hines [Jamie McCrimmon], and of the character of Victoria. I had no idea, back then, that I'd still be talking about it 40 years later. It's unbelievable. The fans don't let you forget it, and I don't want to."

Young Debbie as Victoria.

The current Doctor, Matt Smith, has been doing lots of interviews recently, and he's talked at some length about his admiration for Patrick. He's even based facets of his Doctor on Patrick's.

"Yes, it's a homage – and thank you very much, Matt Smith. I think Matt is absolutely brilliant. Pat would be very, very pleased and flattered. Pat was my favourite Doctor, too. I still miss him. Isn't that ridiculous? He died in – what? – 1987. But we did get very, very close. I've got a picture of him in my kitchen, and sometimes I look at it and say, 'Hello, Pat.' Sounds silly, doesn't it? I got to know him, the real Pat, very well. He used to take me to have tea with his first wife. And the next week, it'd be his second wife I had tea with. [Laughs] We used to put the world to rights. He wasn't a starry man at all. He was proper. He always thought of himself as a jobbing actor, but he was much more than that, I think."

Were you at all starry?

"No way. My father [legendary thesp Jack Watling, who played Professor Travers in 1960s *Doctor Who* serials *The Abominable Snowman* and *The Web of Fear*] would have gone mad! I hate starry actors. They're the most boring people ever. I have no time for them."

Have you ever felt a pressure to live up to your father's reputation?

"Well, I always knew that I was going to go into the business. I was nine years old when I did *The Invisible Man* [ATV, 1958]. Yes, I wanted to prove that I could do it. I wanted daddy to be proud of me. But he didn't really want me to go into the business. He wanted one of his children to be something sensible, like a doctor or a solicitor. Of course, we all went into it anyway, so he put up with it, really. I went through my ups and downs, as you do in this business."

"**I wanted daddy to be proud**. But he didn't want me to **go into the business**. He wanted one of his children to be **something sensible**..."

Your autobiography, *Daddy's Girl*, has just been published. Why have you left it till now to write your life story?

"It was Dexter [O'Neill, the editor] and Paul [WT Ballard, Deborah's co-writer] who came up with the idea. I said, 'No, I don't think so!' But they persuaded me. It's like giving birth, quite honestly. We worked very hard on it – lots of walks along the beach, and chatting into a tape recorder. I had no idea how much stuff was in my head. I didn't know I'd had such an interesting life. It's got to be warts 'n' all, hasn't it, or it's not worth doing? But I felt, am I going to offend people?"

Have you had to leave out some salacious bits, then?

"Some things we had to cut because we thought they were a bit libellous. I don't want any of that, thank you very much! At one point, I didn't know if I could continue – but the fans would come up to me at conventions and ask, 'When's your book out?' I'd say, 'I'm a bit iffy about it at the moment,' and they'd go, 'Oh, but you've got to! You have memories of an era that mustn't be forgotten' – which is absolutely right. The fans persuaded me."

But haven't the fans heard it all already?

"Well, when I do conventions, I do sometimes think, oh dear, there's nothing new to say. The fans know all the stories about me, and all the jokes that Pat and Frazer used to play. I'd love to be able to tell some new ones, but I can't."

Why not make some up, Deborah? Honestly, who'd know?

"No, I couldn't do that! I'm sure people do, but I couldn't. There should be plenty of new stuff in the book. It tells you much more than I can at conventions."

Do the fans sometimes get nervous meeting you?

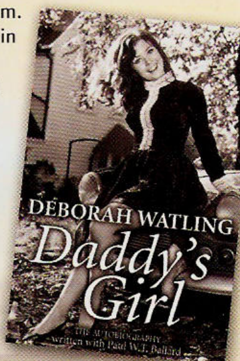
"Some do. They're literally shaking in front of me. I say, 'Are you nervous?' But they can't get a word out. I'm thinking, oh dear. 'It's all right,' I say, 'I won't hurt you. I'm not evil.' You don't realise the effect the show has on their lives."

A question that a lot of your fans will want me to ask you – especially in the light of the news that Katy Manning is reprising her role as [Third Doctor companion] Jo Grant in *The Sarah Jane Adventures* – is whether you'd consider playing Victoria again on TV.

"Goodness me, I'd *love* to bring Victoria to life again! If they asked me, I'd be a fool to say no, wouldn't I? A few years ago, I never even imagined that *Doctor Who* would ever come back... although it's nothing like when I was in it. You can't compare. It's *Doctor Who*, but not as I know it. [Laughs] We had none of that technology, just wobbly sets."

So, what do you think Victoria is doing now?

"Well, she'd be an OAP, for a start. I have a theory that Victoria never married, and became a writer, lived in a cottage in Cornwall. She wrote children's adventure stories, but she didn't know quite where they came from. Of course, it was her time in the TARDIS, coming back to her. She wrote down all her adventures."



Deborah Watling was talking to Benjamin Cook.* Daddy's Girl: The Autobiography *is out now – see* www.fantomfilms.co.uk *for details.

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